Veṇīsaṁhāram

of

Śrī Nārāyaṇa Bhaṭṭa

with literal translation
and exhaustive notes
by R.R. Deshpande
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PREFACE

This edition of Bhaṭṭa Nārāyaṇa's Veṇīsaṁhāra needs no apology. The University of Bombay has prescribed this play for students appearing with Sanskrit as their Second Language at the Intermediate Arts examination (1954–56). *I have planned this edition with a view to making everything that is expected of an I. A. student available within the two covers of the book.* Thus the text has been printed, taking care that the type used for verses makes them stand out from the rest of the portion. For prose passages, Sanskrit as well as Prakṛt, such type as would cause no strain to the reader has been used. For easy reference (to explanations in the Notes) the lines after every verse are numbered. A passage which occurs before the first verse in any act would be indicated as O, 2 for instance, in case it occurs in the second line of the text of the act. Supposing the act happens to be the third, it would be indicated as III, o, 2. Students should follow this method well to enable them to locate explanations of words and phrases in the Notes. At the top of every *even* page is indicated in a corner the position of the first line on the page. Thus on page 130 '[४–१२–३' at the right hand corner conveys that the *first line* on that page is the third after the twelveth verse in the fourth act. In the top corner on every *odd* page it is the position of the *last line* on the page that is, indicated. Thus on page 131 '४–१४–११]' in the left hand corner at the top conveys that the last line of the text printed on that page is the eleventh after the fourteenth verse in act IV. I have tried to give as far as possible a *literal translation* of the text. In the Notes besides giving the *anvaya* of every verse, the main words in the sentence contained in the verse are printed in bold black type so that by reading those words the essence of the purport of the verse can easily be followed. Wherever necessary, thh *alaṁkāras* in the verse have been named and explained.

The General Introduction covers practically the entire range of topics the I. A. students are expected to master. Thus the Date of the Author as also other information that can be culled regarding him, the Source of the Veṇīsaṁhāra with change, introduced by Bhaṭṭa Nārāyaṇa, the significance of those changes the author's style, his skill in character delineation, the vexed question ' Who is the Hero of the Veṇīsaṁhāra ? ' have all been dealt with at full length. At the end of the General Introduction

is given an estimate of the play as also that of the playwright showing the place occupied by either in the history of Sanskrit literature. In the 'Notes', at the end of the explanation of everything important is given *an analysis of the contents of the act under consideration. If these analyses are read one after the other, students would get a correct idea of the plot of the play.* A reference to the appendices giving the *subhāṣitas* in the play will be immensely helpful. The more ambitions among the students will find the appendix dealing with the metres useful. For facilitating reference all verses in the play have been arranged alphabetically so far as their first lines go and the pages on which they can be found are indicated in another appendix yet. In short no pains have been spared to make the edition as useful to those for whom it is intended as possible.

Difficulties experienced in printing editions of Sanskrit works are patent to all. Due to deficiency of diacritical marks and inadvertance it must be owned mistakes have disfigured the edition. A sincere request to get the text corrected in keeping with the Errata is made to those who are going to use it.

I offer my sincere thanks to my former pupils now working as my colleagues in the department of studies in Sanskrit, R. R. College, Mr. M. D. Paradkar M. A. (winner of the Bhau Daji Prize at his B. A.) and Mr. M. V. Mahashabde M. A., Vyākaraṇācārya (winner of the Bhandarkar Prize at his M. A.), for the valuable help they have given in the arduous task of correcting the proofs of over five hundred pages of this edition.

My sincere thanks to Mr. M. S. Kalbag, Dadar Book Depot who shouldered the responsibility of publishing the edition and to the New Bharat Printing Press, Girgaon and the Century Printers, Bhavānī Śaṁkara Road, Dadar who printed the 'General Introduction, Text Translation' & the 'Notes', respectively.

I claim no originality in the pages which follow. I have derived help from all sources for which I express my sense of indebtedness and gratitude to all *pûrva-sûris* or seniors in the field. Worthy of a special mention in this connection are the excellent editions of the play by Mr. M. R. Kale, Mr. B. P. Adarkar and the late Principal A. B. Gajendragadkar. Suggestions to improve the edition will be gladly and thankfully accepted.

R. R. College, Bombay
14th May, 1953

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GENERAL INTRODUCTION

I

Information about the Author

Getting the personal account of an author is perhaps the most difficult task that can be set to a student of works in Sanskrit. The statement is particularly true in the case of Bhaṭṭa Nārāyaṇa, the author of the वेणीसंहार. Besides the traditional account available from chronicles of Bengal like the क्षितीशवंशावली-चरित, वंगराजघटक, राजावली and दक्षिणराधीयघटकारिका–which works are but a poor substitute for history or biography proper, and besides whatever the author states in the प्रस्तावना of the वेणीसंहार and in some subsequent parts of the play to be indicated later, there is very little indeed for the reader to rely upon. Information thus culled, one has to remember, cannot be said to have an absolute certainty about it.

In the absence of definite information, one has to make the most of what can be inferred about the author of the play.

Leaving what the क्षितीशवंशावलीचरित and similar other chronicles of Bengal have to say about the author of the वेणीसंहार for being considered later, it would be worth while collecting such bits of information as भट्ट नारायण has himself, not on all occasions quite intentionally, left for us. The नान्दी, the प्रस्तावना, the प्रवेशक occuring between Acts II and III of the play, and a few stray stanzas such as Act I 23, Act VI 43 and 46 (which latter is the भरतवाक्य of the play) will with advantage be carefully read. Collectively all these throw an amout of light on the *name, the caste, the literary acquisitions or learning, and the religious, even philosophical inclination* of the author.

(A) *Evidence of the text*—(a) It is thus definite, that the author's name was भट्ट नारायण–' भट्ट ' showing that he was a Brahmin by caste. (Read : वशागन्धे ब्राह्मणशोणितं खल्वेतत् । दहद्दहत् गलं प्रविशति Act III also where the Rāksasa is made to show a special regard for Brāhmaṇas, adding to the same, the author's admiration of Aśvatthāman in Act IV). The expression कवेर्मृगराजलक्ष्मणः need not present a strumbling block as indicating that the surname of the author was 'Siṁha'. For, as has excellently been shown by Prof. A. B. Gajendragadkar, it is an extremely artificial rendering of the text to regard मृगराजलक्ष्मन् as a term that paraphrases the surname of the poet. (Read : तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् ।) (b) Further, it is clear that भट्टनारायण was a close student of the national epic of India, Mahābhārata, as he actually has dramatized a good deal if not the whole of the epic story. (c) His fondness for the figures of speech (of which more in detail, later under 'Style of Bhaṭṭa Nārāyaṇa') and the fact that subsequent rhetoricians have drawn upon the वेणीसंहार in discussing many technicalities of the *Sāhityaśāstra* prove his mastery of the अलंकारशास्त्र. *(Cf. I, ii; II 23–24 discussed by* विश्वनाथ *in his* साहित्यदर्पण *and notes on the same.*) (d) The stanza ' आत्मारामा विहितरतयो ' etc. (Act. I, 23) shows that he was familiar with the Vedānta philosophy. The stanza 'कृतगुरुमहदादि–' etc. (Act VI, 43) displays his acquaintance with the cardinal tenets of the Sāṁkhya philosophy, though these he mixes up with a Vedântic idea in that very stanza. (e) From the elaborate instructions that युधिष्ठिर is made to impart to his spies and ministers in the beginning of Act VI, (read, especially stanzas 2 & 3) and from what दुर्योधन is made to ask संजय (read st. 5 ह्रीयमानान् किल रिपून् नृपाः संदधते कथम् । दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ।), if not also from the use of the technical term ' मण्डल ' in the भरतवाक्य, it is obvious, that भट्ट नारायण had cultivated no mean acquaintance with the राजनीतिशास्त्र. (f) From ' तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये in the प्रस्तावना, which is reminiscent of the विक्रमोर्वशीय, I, 2, so also from ' शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम् ' and the following stanza descriptive of that season in the वेणीसंहार Act I, whieh

reminds the reader of 'ग्रीष्मसमयमधिकृत्य गीयताम् ।' and the following stanza descriptive of that season in the शाकुन्तल Act I, and again from the device of listening to the confidential talk of ladies (or girls in the शाकुन्तल) while the king remains concealed behind creepers that is used by कालिदास (शा० Act I) and भट्टनारायण (वे० Act II) in common, it is not too much to infer that **भट्टनारायण** *had read the works of* **कालिदास** *to the extent of being directly influenced by the latter.* (g) And may we, in the absence of definite chronology, hazard one more detail of a like kind ? Can we not say that '**क्वणत्कनककिंकिणी**जालझङ्काररावणी' (शक्ति) of भट्टनारायण (वे. Act IV) is an echo such as can be recognised of '**क्वणत्कनककिंकिणी**झणझणायितस्यन्दनैः ' of भवभूति and thus add that this is another poet of renown, that *perhaps*, influenced our author to some extent. (h) All the three stanzas in the first act, constituting the नान्दी of the play– the first two directly speaking of कृष्ण, the third speaking of शिव but contriving all the same to pay a glorious tribute to विष्णु (read 'दृष्टः...विष्णुना सस्मितेन' वे. I, 3) declare that भट्टनारायण was a follower of a school that was *devoted* in an unstinted manner *to God Viṣṇu.* This view is corroborated by the fact that throughout the play भट्टनारायण makes his characters such as युधिष्ठिर, भीमसेन etc. speak of वासुदेव as the Lord divine (भगवान्). " भवतु च भवद्भक्तिर्द्वैतं विना पुरुषोत्तम " (वे. VI 46, 1. 5) confirms the conclusion that भट्टनारायण was a भागवत. Some uncertainty does, however, attach to the question whether it was the पाञ्चरात्र philosophy that he followed. Despite भट्टनारायण's having been a devout worshipper of वासुदेव, in the वेणीसंहार at least he nowhere betrays his adhernce to the most important of the पाञ्चरात्र tenets (—stated by the great शंकराचार्य in the words : भगवानेवैको वासुदेवो.....चतुर्धात्मानं प्रविभज्य प्रतिष्ठितो वासुदेवव्यूहरूपेण संकर्षणव्यूहरूपेण प्रद्युम्नव्यूहरूपेणानिरुद्धव्यूहरूपेण च । वासुदेवो नाम परमात्मोच्यते। संकर्षणो नाम जीवः। प्रद्युम्नो नाम मनः। अनिरुद्धो नामाहंकारः। Brahmasūtraśāṁkarabhāṣya II, ii, 42 introductory remarks.) The conclusion in this matter would have to be expressed guardedly: *Though it is not unlikely that* भट्टनारायण *was a follower of the* पाञ्चरात्र *system* वेणीसंहार *does not supply any positive evidence of the fact.* (i) Lastly, we can reasonably think of भट्टनारायण 's having

had a proficiency in the science pertaining to the institution of sacrifice (पूर्वमीमांसा). The elaborate metaphor which speaks of battle being identical with sacrifice (I, 22) can be taken to be not merely casual in nature.

(B) *Evidence of traditions*—This need not detain us for a very long time. Though accounts given by several works differ in some minor points, a consistent story can be made out of them. Bhaṭṭa Nārāyaṇa, the traditions tell us, hailed from Kānyakubja or Kanoj and was a Brāhmaṇa with शाण्डिल्य as his गोत्र. The story goes that he migrated to Gauḍa or Bengal as he was specially invited by one King Ādisura for officiating as a priest at a sacrifice which Ādisura wanted to perform. Prof. A. B. Gajendragadkar thinks that this migration of Bhaṭṭa Nārāyaṇa from Kānykubja to the Gauḍa country is corroborated by contemporary history. Whereas Kanoj was the stronghold of aggressive Buddhism, 'pro-Brahmanic and anti-Buddhistic tradition continued in Bengal'. It, therefore, sounds quitc reasonable that Brāhmaṇas following Vedic religion should migrate to Bengal from Kānyakubja in order to be able to follow their ancient religion of sacrifice without molestation'. Another detail, that the traditional accounts supply is, that Ādisura rewarded Bhaṭṭa Nārāyana with a grant of five villages. Some scholars have suggested that the incident of five villages being demanded by Yudhisthira occuring in the Veṇīsaṁhāra (Act I) has thus an autobiographical importance from the point of view the author of the play. In the Gauda country, we further learn, Bhaṭṭa Nārāyaṇa prospered—' the number of those villages increased and Bhaṭṭa Nārāyaṇa became founder of a dynasty of Kings'. Tradition also speaks of Bhaṭṭa Nārāyaṇa as the first ancestor of the present illustrious Tagore family.

Before concluding, only one thing need be stated. It is that though the traditions cannot in all respects pass muster for history, the tendendy of modern scholarship is to accept that Bhaṭṭa Nārāyaṇa of the chronicles of Bengal is none else but Bhaṭṭa Nārāyaṇa, the author of the वेणीसंहार.

II

Date of Bhaṭṭa Nārāyaṇa

In assigning dates to authors in whose case they are not decided conclusively on the strength of unquestionable evidence, the procedure generally followed is to consider what the '*internal evidence*' and the '*external evidence*' tend to show. Of the two, the former is a reference that the author in question makes to his predecessors. Though in the preceding section it was pointed out that Bhaṭṭa Nārāyaṇa betrays an acquaintance with Kâlidâsa's (and perhaps Bhavabhūti's) works, the detail cannot be regarded as supplying us a strong piece of internal evidence. Naturally it is the external evidence i. e. the reference made to the author in question by those that came after him that is to be sought as an aid. In point of this latter i.e. external evidence, students of Bhaṭṭa Nārāyaṇa are particularly lucky as the Veṇīsaṁhāra is laid under contribution by a large enough number of Sanskrit rhetoricians that were attracted to his work already available to them. (1) Important among such authors are, to mention the latest first and the earliest last, विश्वनाथ (1350 A. D.), मम्मट (1100 A. D.) क्षेमेन्द्र (1025–1075 A. D.) भोजराज (1005-1054 A. D.). धनंजय (9:0 A. D.) आनन्दवर्धन (840-870 A. D) and वामन (750-800 A. D.). This gives us the *teminus ad quem* for the Veṇīsaṁhāra. Bhaṭṭa Nārāyaṇa could not have flourished at a time later than the second half of the eighth century. But some years have to be allowed for the Veṇīsaṁhāra's having secured its popularity for itself. This may well take Bhaṭṭa Nārāyaṇa to the last quarter of the seventh century, or a few years preceding that period. (2) Prof. A. B. Gajendragadkar notices the fact that Bāṇa who flourished in the first half the seventh century, refers to many of his distinguished predecessors but as he fails to mention Bhaṭṭa Nārāyaṇa, it is possible for one to think that भट्ट नारायण was the successor of Bāṇa. Combining this with what has been said of Vāmana etc in (1) *we come to the conclusion that* भट्ट नारायण *must have lived between 650 and 750 A. D.* (3) Ādisura, who according to Bengal traditions is said to have invited Bhaṭṭa Nārāyaṇa to settle in his province, is regarded as the originator af the Sena Dynasty. This dynasty reigned in Bengal, according to Cunnigham between 650-1108 A. D. This

fact supports, therefore, what we have come to in (2). (4) Hieun Tsang in his account of his travels refers to Aṁs'uvarman a king of Nepal, who had his sister Bhogadevī married to a Prince S'ūrasena. S'ūrasena is again identifiel with Ádisura. As Aṁs'uvarman is said to have ruled about 644-652 A. D. the latter half of the seventh century comes to be Ādisura's and consequently, Bhaṭṭa Nārāyaṇa's date.

This date is corroborated by the centemporary history, reference to which is made in I above. It gets confirmed, according to Professor A. B. Gajendradkar by the consideration of Bhaṭṭa Nārāyaṇa's style. Bhaṭṭa Nārāyana's style and Bhavabūti's style are in his opinion much similar and probably belong to the same literary era. As Bhavabhūti is placed sometime between 675 to 725 A. D. we can say that our date for Bhaṭṭa Nārāyaṇa gets confirmed enough, though 'it cannot be known whether he was a predecessor, contemporary or successor of Bhavabhūti.'

Wilson in his 'Theatre of the Hindus' observes in this connection: Ādisura is supposed to have reigned three centuries before our era; but if we may place any dependence on Abulfazl's list of Bengal kings, he was the twenty-second prince in ascent from Belal Sen, who, it is well known, reigned in the thirteenth century. Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhaṭṭa Nārāyaṇa, the Veṇīsaṁhāra might have been written about the eighth or ninth century, "a period not at all incompatible with the comparative harshness of its style and the rudness of its execution, particularly if we conclude, agreeably to tradition, that it was among the earliest results of the introduction of Brahmanical literature into Bengal."

White discussing the same question in the introduction to his edition of the वेणीसंहार Julius Grill concludes that our author must have lived in the 6th or 7th century A. D.

Max Muller taking भद्रनारायण who is mentioned as a companion of बाण in the हर्षचरित in his wanderings to be the same as भट्टनारायण would make our author a contemporary of the celebrated author of the Kādamdarī.

Though the views of Wilson, Grill and Max Muller are referred to for giving a complete account of she question, the conclusion in the matter is, as shown previously, that भट्टनारायण probably belonged to the period between 650 A. D. to 750 A. D.

III

Character-delineation

The importance which character-delineation enjoys in the art of writing plays cannot be exaggerated. It is one of the major factors by which a literary artist whatever be the form he chooses as his medium stands or falls. An effective characterisation goes to constitute half the sucess of a play. Contrariwise, a failure on the part of a play-wright to represent to his readers men and women as he has viewed them, men and women along with their desires and ambitions, motives and life-principles mars considerably the play as a whole. Whatever elsé Bhaṭṭa Nārāyaṇa has or has not succeded in achieving, there can be no denying the fact that characterisation is his veritable *forte.* It has truly been observed that the wide popularity that the play has enjoyed ever since its introduction into the world of Sanskrit letters, it has enjoyed because of the masterly manner in which Bhaṭṭa Nārāyaṇa has conveyed to us his conception of युधिष्ठिर and धृतराष्ट्र, कर्ण and अश्वत्थामन् , भीमसेन and दुर्योधन, द्रौपदी and भानुमती and of even the सखी of भानुमती. A detailed account of some of these would fittingly be iucluded in such an appreciatcn of the play as is attempted here.

Bhaṭṭa Nārāyaṇa was fully aware of the role that the 'principle of contrast' and the 'principle of similarity' play in the art of character—delineation. He consequently has given us group—studies : Bhīmasena and Duryodhana thus both go together and stand apart one from the other; the same is the case with Karṇa and Aśvatthāman, with again Draupadī and Bhànumatī. Every member of these pairs has in some raspects a remarkable resemblance with the other and still there are traits in which the constituents of the pairs differ from each other.

(1) *Bhīmasena*—Quite appropriately it is Bhīmasena, the hero of the play (for a fuller discussion of this question, read

'Who is the hero of the Veṇīsaṁhāra ?' that follows), that claims our attention before all others. Far from being a blood-thirsty and boastful bully that he is said to be by some, *Bhìmasena embodies* a view-point, a typical *philosophy of life.* The philosophy-of-life can very aptly be described in the words of the 'Song Celestial' as of the 'ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम्।'— sort. 'Tit for tat' was the guiding principle of Bhīmasena of the Veṇīsaṁhāra, much more than it could have been of any other of his brothers. There is little wonder, then that the very first time that he appears before us, he is all impatience against the Kauravas that have inflicted many an insult on the Pāṇḍāvas in the past (Vide 'स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः।' I, 8). He cannot tolerate for just a day at least, even the seniority of his ruling elder brother युधिष्ठिर (Vide अद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव। Act I, 12). And if any of his younger brothers wants to abide by His Majesty Yudhiṣṭhira, he is free to do so; they are all free to conclude any wanton treaty with the ignoble, impossible, sort of Kauravas. He shall have nothing to do with them, with their sophisticated nicely that puts them to shame to kill their enemies and makes it possible for them to remain gloriously unashamed at the dragging by her very hair, of their wedded wife, openly done by the enemy (Vide क्रुधा संधिं भीमो विघटयति यूयं घटयत। I, 10 and युष्मान् क्षेपयति क्रोधाल्लोके शत्रुकुलक्षयः। न लज्जयति दाराणां सभायां केशकर्षणम्॥ I, 17)

For a while he believes that Yudhiṣṭhira has gambled away not only his kingdom, but also what is really the priceless treasure of a Kṣatriya, viz, his heroic lustre. It is these feelings freely expressed by Bhīmasena that have misled some into believing and maintaining that he is a mere 'bully'. But that is doing sheer injustice to his nature. No one can state with any justification, that Bhīmasena is altogether innocent of such social virtues as sense of respect for the elders, readiness to show penitence for whatever is said or done while under the influence of anger. His conciliatory words to सहदेव such as 'वत्स, (instead of the earlier 'अपि च रे मूर्ख') आगम्यताम्। यदार्यः कुरुभिः संधानमिच्छन् अस्मान् पीडयति तद्भवानपि पश्यतु।'—and the fine generalisation that he so naturally gives in the course of conversation 'युक्तमेतत् वन्द्याः खलु गुरवः।' Act I, (another occasion in Act V) should make us halt and think before blaming Bhīma-

sena. At least the way he bears himself towards युधिष्ठिर after the slaughter of the greatest of his enemies, Duryodhana, in Act VI should convince all of his humility and good breeding. Impatient though he is to tie up the hair of Draupadī, he modestly seeks permission of युधिष्ठिर in words that only an obedient younger brother can utter : आर्य स एवाहम्। तन्मुञ्चतु मामार्यः क्षणमेकम्। Previous to this, Bhīmasena has prostrated himself at the feet of Yudhiṣṭhira. We have to add to this, that for द्रौपदी he had the tenderest of feelings and the softest of ways. His frank apology for having unwittingly disregarded Draupadī 'देवि वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता। अतो न मन्युं कर्तुमर्हसि' settles the question finally.

In short, भीमसेन is an inveterate enemy of the wicked that go on breaking their promises, the type of physical strength and mental outlook on life that cannot tolerate the snobbery of those that are in power, the type that seriously doubts the utility of the policy of '*laissez faire*' carried on *an infinitum*, and is one who would prefer taking issues in his own hands and rushing to action, to sitting with folded hands and hoping that 'somehow truth will triumph in the long run.'

(2) *Duryodhana*—If Bhīmasena is the hero, Duryodhana is the villain of the piece. A careful reader easily sees that Bhaṭṭa Nārāyaṇa has devoted greater space to the delineation of Duryodhana's character than that he has to that of the hero. The entire Second Act where दुर्योधन is shown to be voloptuous and that too at a time when his presence was most needed on the battle-field, Bhīṣma the commander-in-chief having fallen, is deliberately arranged. Bhaṭṭa Nāràyaṇa has even invented certain details that serve his dramatic purpose admirably well (Of these, more under 'Changes introduced by भट्ट नारायण'). Besides this *voloptuousness*, the suspicious nature of दुर्योधन displaying itself mainly in the shape of *jealousy*, has well been brought out (Vide : अहो कुलटोचितमस्याः पापाया अशालीनत्वम्। Act II). His seizing the opportunity when भानुमती begs permission of him to observe a vow there being no other concern of hers in so doing than accomplishing 'the cherished desires of my Lord himself' (आर्यपुत्र, न खलु मे आशङ्काकारणं युष्मासु संनिहितेषु। किंत्वार्यपुत्रस्यैव

मनोरथसंपत्तिमभिनन्दामि), by answering that there was no other desire he entertained except that he should be able to enjoy his beloved's company at will (अयि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति), amply shows how completely under the sway of passion he was. The mention of his bare lap that could easily accomodate Bhānumatī's जघनस्थल produces in our mind utter disgust for him (Act II 23), though we have again to remember that Bhaṭṭa Nārāyaṇa *wants such a disgust to be troduced in the minds of his readers.* The darker the colours in which the villain is painted, the better does the hero shine out against that background. दुर्योधन's *arrogance* and *pride* also are evidenced by the light manner in which he receives the tidings brought to him by the mother of Jayadratha, that Arjuna has vowed that he would either kill Jayadratha that day before sun-set or commit suicide. The bantering reply एवमेतत्। सर्वजन-प्रसिद्धैवामर्षिता पाण्डवानाम्। and again the question अन्यच्च मातः का शक्तिरस्ति धनंजयस्यान्यस्य वा...नामापि गृहीतुं ते तनयस्य। Act II throw light on his careless hauteur.

In the third act we see how Duryodhana implicitly believes in whatever the (according to भट्ट नारायण) intriguing, ambitious Karṇa speaks to him about the venerable preceptor Droṇa and the innocent Aśvatthāman. It has to be noted however, that on having known दुर्योधन's pride and arrogance, his voloptuousness and lack of all consideration for other persons' view-points, one has not known all. The resolute Kṣatriya monarch, who is every inch a monarch by the bye, has many relieving features also in his nature. In point of *affection towards his brothers* and even more than that towards Karṇa by whom he always stood and for whom he displeased even the veteran Kṛpa and the young capable Aśvatthāman, he stands second not even to युधिष्ठिर whose resolve was that if even one of his younger brothers were to die on the battle-field he would follow him in death (Read अपुष्कलमिदम्। उपक्रियमाणाभावे – i. e. दुःशासनादीनामभावे – किमुपकरणेन i. e. मया दुर्योधनेन and मामुद्दिश्य त्यजन्प्राणान् केनचिन्न निवारितः [–कर्णः–]। तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते। Act V). The fact that even after having lost all his brothers and supporters he does not so much

as think of conluding a treaty with युधिष्ठिर, though implored to do so by his old and helpless parents so appealingly, makes the readers look up to the 'villain' with respect. Nor does the *unanswerable logic* in the argument that he makes on this occasion against what धृतराष्ट्र, गान्धारी and संजय said to him, fail to impress us. He deplores the fact that both गान्धारी and धृतराष्ट्र have almost forgotten that they were क्षत्रियs and as such expected to preserve their spirit against all odds. So overwhelmed by grief for their lost sons were they ! The suggestion thrown out by the wily old man धृतराष्ट्र that दुर्योधन should by some secret, or underhand manner, kill the पाण्डवs, *simply does not recommend itself to* दुर्योधन, क्षत्रिय to the marrow that he was. (Read in this connection stanzas 6 and 7 Act V and प्रत्यक्षं हतबान्धवा मम परे हन्तुं न योग्या रहः । किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे । 8, *ibid*). Finally, on having lost even शल्य, His Majesty Duryodhana repairs to and hides himself in a lake as he is ashamed to show himself up, without having carried out his reslove of killing the Pāṇḍavas single-handed. The inevitable happens—but all along by sheer force of consistently spirited, though haughty demeanour, Duryodhana has impressed the readers so much that, for a while, they feel tempted to believe in the words 'साध्यं केवलमैतु दैवमधुना निष्पांडवा मेदिनी।' which he has uttered himself on a former occasion. 'Proud and arrogant, self-confident, vain and selfish' Duryodhana definitely is, but the charm in the delineation of Bhaṭṭa Nārāyaṇa lies in this, that even so, he excites the sympathy of the readers. Even a villain has occasionally an element of greatness in him. Duryodhana as delineated by Bhaṭṭa Nārāyaṇa is a typical representative of the class of great and may we add, paradoxical though it may appear, *noble* villains.

(3) & (4) *Karṇa and Aśvatthāman*—The third act makes an interesting reading as Bhaṭṭa Nārāyaṇa presents to us therein *his conception* of Aśvatthāman and Karṇa. 'His conception' is said with a purpose. For if one follows the third act carefully, dne is convinced that Bhaṭṭa Nārāyaṇa wants to raise Aśvatthāman in the esteem of his readers, lowering Karṇa down at the same time. The enthusiastic young warrior that Aśvatthāman is, he is shocked to see the Kaurava army, even while, as he belie-

ves, his father is commanding it. It well becomes a warrior's son, himself a warrior, to point out the futility of running away from the battle-field when death, sooner or later, is bound to overcome all (अथ मरणमवश्यमेव जन्तोः किमिति मुधा मलिनं यशः कुरुध्वे ।). When he learns, to his great sorrow, that his father has been killed in the most ignoble manner by the Pāṇḍavas, all his filial love, all his regard for his father wells up. The brave youth begin bemoaning the death of his father and even wishes to cast off his weapon. It is only on being consoled with no small difficulty by his maternal uncle Kṛpa, that he prepares himself again to continue fighting. It is of great moment to note that Aśvatthāman as conceived by Bhaṭṭa Nārāyaṇa attached no importance to the office of the Commander-in-chief of the army to which Kṛpa wanted Aśvatthāman to be appointed (Aśvatthāman's words in reply to Kṛpa's " सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् । " are ' मातुल, परतन्त्रमिदमकिंचित्करं च । '). Whether as the Commander-in-Chief or as an ordinary soldier, Aśvatthāman wanted to avenge his father's murder, without loss of time.

Just all this while, Karṇa (as depicted by Bhaṭṭa Nārāyaṇa) has been busy poisoning the ears of His Majesty Duryodhana. He does not observe even the ordinary rule of courtesy that one should not talk ill of the departed. ' The Brahmin in Droṇa showed himself at the last moment ' : ' Droṇa wanted all the क्षत्रियs to perish in the great Kaurava-Pāṇḍava battle by clashing against each other and to install Aśvatthāman to the sovereignty of the earth, but his death made all that impossible and that explains Droṇa's allowing himself to be killed; ' this selfishness of Droṇa was well-known by King Drupada and so it was that the latter did not allow Droṇa so much as residence in his own kingdom '—such are the insinuations that the slandering Karṇa, by slow but sure degrees, is making. On coming face to face with Aśvatthāman, it is *Karṇa* who *takes the offensive* by casting a reflection on Droṇa. He further tries to damp the enthusiasm of Aśvatthāman by such words as ' ववतुं सुकरमिदम् । दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ' The simple minded sincere Aśvatthāman who is deeply affected by his father's death replies that in whatever he said, he had not the least intention of running

down other heroes of the Kauravpakṣa—that merely his grief made him say so. Karṇa goes a step further and addressing Aśvatthāman as 'Oh fool' advises him to go to the battle-field and not brag in the fashion he was doing. Young Aśvatthāman cannot bear all this and then a regular quarrel ensues during the course of which Karṇa refers to Droṇa's having cast off the weapons, Aśvatthāman speaks of the low birth of Karṇa. Karṇa utters the famous stanza 'सूतो वा सूत्रपुत्रो वा यो वा को वा भवाम्यहम्। दैवायत्तं कुले जन्म मदधीनं तु पौरुषम्।' says further that had it not been laid down in śāstras that a Brāhmaṇa should not not be killed, he would have long before made away with this *batu* of an Aśvatthāman and thus excites Aśvatthāman to cut off his sacred thread, in effect, cast off his caste and challenge Karṇa to a single combat. With great difficulty could the fight be avoided by Kṛpa and Duryodhana. Towards the end of the act, Aśvatthâman has already cast off his weapon with a view not to use it again so long as Karṇa is at the head of the army. When he hears, however, the triumphant shout of Bhīmasena who has caught hold of Duśśâsana, he repents for his vow 'सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे। भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम्॥' and 'दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम्। दुर्योधनस्य कर्तास्मि किमन्यत्प्रियमाहवे।' stand testimony to his straightforword, guileless nature. On seeing how he is spurned by Duryodhana later after the death of Karṇa (Act V), one really feels that Aśvatthāman is, so far as the Veṇīsaṁhāra is cocerned, 'more sinned against than sinning.'

(*5*) *and* (*6*) *Draupadī and Bhānumatī*—Both the ladies are depicted as devoted wives or typical *pativratās.* But then beyond that point of similarity, there is very little that is possessed in common by the two. Judging from the sketchy representation of Draupadī that Bhaṭṭa Nārāyaṇa has made in Act I and supplementing it by what he further makes her say and do in Act VI, it is not difficult to see what kind of a woman Draupadī was. It is clear, that she was constantly goading Bhīmsena on to action. That she would call a spade a spade is obvious from 'नाथ न लज्जन्त एते। (i. e. युधिष्ठिर and others)—त्वमपि तावन्मा विस्मार्षीः।' If Bhīmasena is angry, she would not mind

his ignoring her even. She is thus made out to be the more active (or at least less passive), more outspoken of the two ladies urging 'her lord' Bhīmasena achieve the cherished end viz., the utter annihilation of the enemy. The softer touch so typical of Hindu women is to be read in her 'नाथ, मा खलु याज्ञसेनी-परिभवोद्दीपितकोपानला अनवेक्षितशरीराः संचरिष्यथ । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते ।' Act I and in 'नाथ, विस्मृतास्म्येनं व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये ।' further in Act VI. As contrasted with Draupadī, Bhānumatī is considerably mild. Even for undertaking a vow calculated to secure the safety of her husband, she would stand in need of Duryodhana's permission (आर्यपुत्र, अभ्यनुज्ञाताया (स्त्वयास्ति मे कस्मिन्नपि नियमेभिलाषः ।). From what Sahadeva says, it is also possible, that but for her hunband's evil influence, she would not have displayed any crookedness. 'The creeper though sweet, being surrounded by a poisonous tree makes people fall in a swoon' (Act II, 20, 1. 2). Had it not been for Duryodhana's iufluence one wonders whether Bhānumatī would have taunted Draupadī with the words 'अयि याज्ञसेनि पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशाः न संयम्यन्ते ।' Her concern for her husband's sucess, Bhānumatī also expresses, but in her own tame way and when Duryodhana turns a deaf ear to her caution, she keeps quiet (Act II).

The section may well be brought to a close on noting one more thing, that all the remaining characters such as Yudhiṣṭhira, Gāndhāri and Dhṛtarāṣṭra, even the mischievous Cārvāka (almost an invention of Bhaṭṭa Nārāyaṇa) and Bhanumati's सखी are drawn with a deft hand. 'ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति ।' of भानुमती's सखी shows how Bhaṭṭa Nārāyaṇa could save the minor characters from being merely conventional. The same holds good, *mutatis mutandis* of the Ceṭī of Draupadî who tells भीमसेन that द्रौपदी was not required to say anything in reply to भानुमती. The Ceṭī's words are 'कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।' Act I.

IV

Style of Bhaṭṭa Nārāyaṇa

To turn now to the consideration of the literary style of Bhaṭṭa Nārāyaṇa, It may be stated at the outset, that Bhaṭṭa Nārāyaṇa has been both misunderstood and misrepresented by critics, in this respect. Thus (1) Bhaṭṭa Nārāyaṇa is blamed by many for having adapted for his composition, the *gauḍí rīti*, which attaches too much of importance to 'ojas' (vigour) and consequently abounds in compounds (and we may add long sentences and involved constructions; Read 'ओजः समासभूयस्त्वम्'।). A resident of the Gauḍa country, Bhaṭṭa Nārāyaṇa believed literally in the dictum, current in those days, that '*ojas*' constitutes the very life-breath of prose (Read in continuation with the definition of ojas, 'एतद् गद्यस्य जीवितम्।'). (2) If adherence to the गौडी रीति was Bhaṭṭa Nārāyaṇa's *sin of comission*, there is another *sin of omission* also, weich these critics declare, he committed. That was his failure to understand the supreme merit of the वैदर्भी रीति characterised especially by the qualities of 'lucidity' (प्रसाद), 'sweetness' (माधुर्य) and 'vigour' (ojas)—*judiciously combined.* Bhaṭṭa Nārāyaṇa's 'rough and rugged' writing is pointed out as a typical instance of the breach of the rule that प्रसाद should be cared for to the utmost.

As against (1) it has to be pointed out that though in a few cases, such as some of the sentences put into the mouth of Bhānumatī and her friend (सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरालपतित-किरणनिवहेन पूरितप्रतिज्ञ इव etc., and 'भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक अत्र स्वप्नदर्शने यत्किमप्यत्याहितं तद्भगवतः प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु।), Bhaṭṭa Nārāyaṇa really seems to have been led away by the canon of literary criticism of the days. *Heroic sentiment being the principal sentiment of the play, and the strong, boastful and spirited persons such as Bhīmasena Duryodhana, Karṇa and Aśvatthāman being the vehicles of the same, Bhaṭṭa Nārāyana is thoroughly justified in depending upon the* गौडी रीति for the execution of his purposes. Not only has he not committed any '*sin of commission*', but there could not, in fact, have been any

other thing more suited to the development of the Sentiment, and the delineation of the characters, in hand. (2) Against the latterly mentioned objection which is 'Bhatta Nārāyaṇa's '*sin of omission*'—in so far as he has not paid any attention, allegedly, to the significance of the poetic quality of 'perspicuity', it is to be remarked that it is not a fact that Bhaṭṭa Nārāyaṇa was blind to the importance of *prasāda*. Instances can be shown by dozens and scores, where *pathos* being the Sentiment in hand, or elsewhere, tender moods of human nature being the subject under treatment, *Bhaṭṭa Nārāyaṇa has written in a style simple as simple could be, natural as naturul could be.* To quote only a few: (१) मामुद्दिश्य त्यजन् प्राणान्केनचिन्न निवारितः। तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते। (२) अवसानेऽङ्गराजस्य योद्धव्यं भवता किल। ममाप्यन्तं प्रतीक्षस्व कः कर्ण; कः सुयोधनः। (३) गते भीष्मे हते द्रोणे कर्णे च विनिपातिते। आशा बलवती राजञ्ज शल्यो जेष्यति पाण्डवान्। (४) असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे। मुक्तकेश्यैव दत्तस्ते प्रियया सलिलांजलिः। Besides these, almost all the sentences uttered by Draupadï quite feelingly in Act I and VI, or why, even the loud and leugthy proclamations of Bhīmasena Duryodhana,etc. are instances where *prasâda* far from being neglected, is the very thing that the poet has achieved. Only an unprejudiced, dispassionate and careful reading of the text is what is needed to convince those that are sceptical in this matter.

In addition to Bhaṭṭa Nārāyaṇa's capacity to do justice to the matter in hand with the help of either *ojas*, or *prasâda*, or in many cases with the help of both, we have to note, that Bhaṭṭa Nārāyaṇa's style clearly shows that he was fully alive to the importance of *appropriate metres*. Bhimasena's energy gets its proper vent in शार्दूलविक्रीडितs. Duryodhana leads his दयिता भानुमती gently and by degrees, uttering a stanza in the द्रुतविलम्बित metre ('कुरु घनोरु पदानि शनैः शनैः, अयि विमुंच गतिं परिवेपिनीम्' etc.). The pathetic condition of Duryodhana is properly depicted by the मंदाक्रान्ता (अद्यैवावां रणमुपगतौ etc. Act IV). There are also instances where *Bhaṭṭa Nārāyaṇa has effectively matched the sense with the sound* The loud beating of the drum could hardly have been more appropriately described, than in the 'sound-ful' words: मन्थायस्तार्णवाभ्भःप्लुतकुहरचलन्मन्दरध्वानधीरः ect. (Act I 22). 'महाप्रलय-मारुतक्षुभितपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः' etc, (IV, 4) is

another instance where the harshness of the syllables so well harmonizes with the sentiment that refers to dismay due to something terrific but unascertainable.

There is one more point in the appreciation of Bhaṭṭa Nārāyaṇa's style that deserves to be carefully studied. Like all other poet-playwrights in classical Sanskrit Bhaṭṭa Nārāyaṇa has embellished his style by means of the 'alaṁkāras' such as उपमा, रूपक etc. which really go a long way towards making any writing 'a thing of beauty.' Bhīma's lustre resembles that of lightning and Draupadī, Sahadeva is afraid, will augment the same, even like the Rainy Season (उपमा). वैरदहन and निकाराग्नि, रणयज्ञ and समरोदधि are instances of ordinary 'metaphor.' *Paramparita Rūpaka* is, however, the figure of speech of which Bhaṭṭa Nārāyaṇa is most fond. 'राधेयकुलकमलिनीप्रालेयवर्ष,' 'कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः' and the जतुगृहच्यूतशाखी with its seed, sprouts, roots, basin and पाञ्चालीकेशग्रहणकुसुम ripening into fruit (Act IV), the sacrifice in the form of battle, with the four priests, the यजमान and यजमानपत्नी, the victim etc. (Act I, 25) are some of the striking ones that can be mentioned. Next to the परंपरितरूपक it is श्लेष or pun that seems to have been Bhaṭṭa Nārāyaṇa's favourite. It occurs either singly or combined with other अलंकारs so often. Thus अविनयनौकर्णधार कर्ण, शल्यः कुरुन् शल्ययन्, प्रावृडिव कृष्णा, etc., may well be pointed out. A very good विरोधाभास is given by the सूत्रधार in तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे. Dhūrjaṭi seen affectionately by Pārvatī, with compassion by the sages, with a smile by Viṣṇu–(Act I,3) is a fine *Ullekha*. 'The sun has set along with our enemies', 'Droṇa gave up his life along with his arrows' typify *Sahokti*. Bhīmasena drinking, as it were, people with his eyes is the poet's fancy (उत्प्रेक्षा). The generalisation that women usually take after their husbands, finds its support in the instance of a creeper which though originally sweet becomes deadly as it entwines a creeper (अर्थान्तरन्यास). The description of Kings as also the bees that have dallied all night with their beloveds and in the morning are lazily leaving their beds, given in words where there are paranomastic adjectives (Act II, 8)—is a fine enough *Samāsokti*. All these, and many more, for which refer to our Notes, are an

eloquent testimony of the rich imagination, that Bhaṭṭa Nārāyaṇa possessed.

This should not, however, produce the impression that Bhaṭṭa Nārāyaṇa's style is all merits and no flaw. Of carelessness (beginning with अहं and ending with वयम् or beginning with भवान् and ending with त्वम्), grammatical mistakes like अध्यवसितुम् for अध्यवसातुम् as also the objectionable use of 'कौरव्य,' अलं खेदयितुम्instead of खेदयित्वा) a few involved constructions, sentences of great length put into the mouth of female characters such as भानुमती and her सखी—these are some of the defects which no careful reader will fail to note. But then, these need not be either emphasised or exaggerated. For the *nyāya* is, एको हि दोषो (not to be taken literally) गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ।

To conclude, the perspicuity and the vigour of his style (as demanded by the occasion), in other words *the elasticity of Bhaṭṭa Nārāyaṇa's style*, the ease and propriety with which he could handle a variety of metres, the harmony obtaining between sense and sound, above all, the various figures of speech with which he has enriched his prose and verse are as much an attraction for the readers of the Veṇīsaṁhāra as the several characters delineated so skilfully by the author. Consequently, it would not be too much to say, that Bhaṭṭa Nārāyaṇa's manner is admirably suited to the matter he wanted to convey.

V

The Source of the Veṇīsaṁhāra and Bhaṭṭa Nārāyaṇa's deviations from the same with their dramatic significance.

Students of Sanskrit literature are aware of the importance of the two national epics of ancient India viz, the Rāmāyaṇa and the Mahābhārta not only to people in general but to literary artists also of the eminence of Bhāsa, Kālidāsa and Bhavabhūti. Two of the main groups into which Bhāsa's plays are divided are (a) the Rāmāyaṇa plays and the Mahābhārata plays. For his immortal Śākuntala Kālidāsa has drawn upon the Mahābhārata for the main incidents in the story of Duśyanta and Śakuntalā. Bhavabhūti's Mahāvīracarita and Uttararāmacarita have the

Rāmāyaṇa as their source. Bhaṭṭa Nārayaṇa has based his play not on any single episode or story from among the innumerable ones contained in the Mahābhārata but on the main story of the Kaurava Pāṇdava conflict itself which runs from one end of the epic to the other. In fact, it would not be wrong to say that Bhaṭṭa Nārāyaṇa wanted to present in the form of a drama—*a dṛśya kāvya*—what was at very full length already presented in the old epic (*ārṣa mahākāvya*) known all over the subcontinent as the Mahābhārata. To say that Bhaṭṭa Nārāyaṇa dramatised what was already in the *ārṣa mahākāvya* would, however, be doing injustice to him. Though by the very nature of things he could not deviate far too much from the source, the Mahābhārata, he has introduced changes in the story of the epic of two kinds : (a) he has introduced certain changes which are his own *inventions or creations of his dramatic talent* (b) *he has effected some modifications in what was available in the Mahābhārata* so as to suit his purpose. While speaking of the source of the Veṇīsaṁhāra it is, therefore, essential not to lose sight of the fact that Bhaṭṭa Nārayaṇa's work is not just a carbon copy of the original. There are conscious efforts on the part of the playwright to introduce some details which are of the nature of pure inventions and others which are modifications in the original admirably suited to the purpose of setting forth the theme of the play in a manner such as would attract readers and spectators.

(a) *Bhaṭṭa Nārāyaṇa's inventions :* (1) The title of the play has to be followed very carefully. It means the *arrangement of the hair* [of Draupadī hanging loosely on her back, tied in a single knot, by Bhīmasena who avenged insults inflicted on her by drinking Duśśāsana's blood and breaking the thinghs of Duryodhana]. In the Mahābhārata, nowhere do the readers get the account of Draupadī having decided to keep her hair hanging loosely like those of a *virahiṇī*. Nowhere has Bhīmasena said he would arrange her hair with his hands gory on account of Duśśāsana's blood and with his body stained all over by Duryodhana's blood. This change is, therefore, of the nature of an invention of the author of the play. It serves the purpose of impressing on the minds of the readers or spectators that the theme of the play is the avenging of insults inflicted on the heroine. This is achieved by the hero who makes short work of the villain (Duryodhana)

nnd his trusted lieutenant (Duśśāsana). The sight of the heroine with her hair hanging in a disorderly fashion on her back right from the beginning of the first act till the and of the play was well calculated by Bhaṭṭa Nārāyaṇa to catch the attention of the spectators. With absorbed minds are the latter sure to follow the unfolding of the story from the first to the least act. (2) Another such invention of Bhaṭṭa Nārāyaṇa is the narration of the dream by Bhānumatī to her friend and maid. This account is overheard by Duryodhana whose jealousy is roused on hearing Bhanumatī mention ' Nakula ' with divine handsomeness. The whole incident is important not on its own account so much as because it enables Bhaṭṭa Nārāyaṇa to make coming events cast their shadows before. The *patākāsthāna* presented by the word ' *bhagnam bhagnam* ' immediately following Duryodhana's utterance ' *...mama ŭruyugmam* ' the question ' *kena* ' and the Chamberlain's answer ' *bhìmena* ' is intended to give the audience an idea that the villain is sure to be punished for the wrongs he has done. *Bhānumatī's charac er is a creation of Bhaṭṭa Nārāyaṇa's genius.* If characterisation occupies a place of importance in the art of writing a play, Bhaṭṭa Nārāyaṇa must be given credit for having presented a typical Hindu wife whose sole anxiety is the successful achievement of the cherished desire of her lord. The disgust that the whole scene creates in the minds of the audience for Duryodhana is evidenty of great dramatic significance. For, the dark picture of the *khala puruṣa* thus serves to bring out in bold relief the figure of the hero of the play. (3) In the last act, Bhīmasena declares that if he failed in finding out and killing Duryodhana that very day he would commit suicide. This vow of Bhīma is the dramatist's own invention and it serves a double purpose. It brings out the self-confidence, adventurous spirit and the determination of the hero. For a while at least Duryodhana hides himself in the lake perhaps with fear, perhaps with the desire of exploiting one chance that was there for him to see Pāṇḍavas undone. For, suicide on the part of Bhīmasena would certainly have led to a similar act on the part of Yudhiṣṭhira. That for a short while, Duryodhana had himself concealed in the lake does him discredit as a ' kṛatriya '. This the author probably intended to convey to the readers or/and spectators. But ultimately Duryodhana

rises to the occasion and faces the worst situation ungrudgingly. Thus has Bhaṭṭa Nārāyaṇa saved Duryodhana, as much as he could consistently with the epic, from being put down as a coward. That Bhīmasena came out successful against Duryodhana who was pride incarnate, again serves Bhaṭṭa Nārāyaṇa's purpose of raising the hero in the esteem of the readers of the play. (4) In the sixth act, the whole scene where Cārvāka gives to Yudhisthira and Draupadī the 'news' of Bhīmasena's death in a single combat against Duryodhana is the fourth and and last important invention of Bhaṭṭa Nārāyaṇa. This too serves a double purpose. Bhaṭṭ Nārāyaṇa did not approve of the the epic account according to which Yudhiṣṭhira addressed scathing words to Duryodhana who hid himself in the lake. The dramatist thought it better that his hero did this job. Thus Yudhiṣṭhira had to be kept engaged elsewhere. Another purpose served by the episode is bringing out the extreme affection that Yudhiṣṭhira had for Bhîmasena as also the intense love Draupadī bore to the sole champion of her honour, her '*nātha*' Bhīmasena. Both get ready to throw themselves into a pyre as they cannot bear separation from Bhīmasena. There is another purpose yet which would have more easily been grasped were the scene not so long drawn-out. It is that of *creating suspense* in the mind of the readers or/and spectators whether after all that Pāṇḍavas did, Bhīmaś resolve to re-arrange Draupadī's hair was going to be accomplished. If Draupadī had thrown herself into the pyre, even Bhīma's victory over Duryodhana would have been of little avail. Creating such a suspense in the minds of the readers or spectctors is, therefore, another dramatic purpose served by this invention of Bhaṭṭa Nārāyaṇa. Invention, this definitely is, as beyond the bare similarily in the name Cārvāka and his general character as a demon favouring Duryodhana, there is nothing that Bhaṭṭa's Nārāyaṇa's Cārvāka has in common with the Cārvāka of the Mahābhārata.

(b) Changes introduced by Bhaṭṭa Nārāyaṇa which are of the nature of ***modifications***—not inventions—are not difficult to enumerate. (i) The mention of five villages demanded by Yudhiṣṭhira with the purpose of reminding Duryodhana of the ***wrongs*** done to Pāṇḍavas (ii) these being asked for by Kṛṣṇa who went on the mission of peace, (and not Sañjaya as in the epic)

(iii) the attempt on the part of Duryodhana to bind Kṛṣṇa down and the consequent showing of the universe—form by Kṛṣṇa just to acquaint the proud Kauravas with his powers in the first act are all of the nature of *modifications*, slight changes, Bhaṭṭa Nārāyaṇa effected in the interest of the sheme of his play. From the Mahābhārata we learn that Dhṛtarāṣṭra has Duryodhana summoned to the assembly and that the old king reprimanded his son for having conspired to capture Kṛṣṇa. Immediately after this, according to the epic account Kṛṣṇa manifested his *viśva-rúpa*. (iv) In verse 25th of the second act, it is stated that *Duśśāsana* dragged Draupadī by her hair and garment into the assembly of kings, at the instance of his elder brother Duryodhana and *addressed her as ' a cow, a cow '* (*gauḥ, gauḥ iti*). It is interesting to note that the Mahābhārata account does not make Duśśāsana responsible for this. *' Tato Duryodhanam hatvā Bhīmasenaḥ pratāpavān । Pātitam Kauravendram tam upagamya idam abravīt । Gauḥ gauḥ iti purā manda Draupadīm ekavāsasam । Yat sabhāyām hasan asmān tadā vadasi durmate । Tasya avahāsasya phalam adya tvam samavāpnuhi ।* (Śalyaparvan, Chapter 59, 3, 4, 5a) makes it clear that according to the epic ' a cow, a cow ' was what Duryodhana had shouted out when his younger brother brought Draupadī per force to the assembly of kings. The purpose with which the change has been effected by Bhaṭṭa Nārāyaṇa is not far to seek. Bhîmasena must have sufficient reason to declare that he would drink Duśśāsana's blood. Merely draging Draupadī to the assembly at the instance of the elder brother would not have made the crime as heinous on the part of Duśśāsana as the utterance of the words ' *gauḥ gauḥ* ' by him on ***his own initiative.*** Duryodhana showed to Draupadī his *bare lap.* Thus the crime of either became heinous enough and this provides sufficient ***raison detre*** for Bhīmasena's vow aiming at Duśśāsana's slaughter with the purpose of drinking his blood and the pulverisation of Duryodhana's thighs. The objective of punishment for being evenly divided between the two brothers required an equal measure of heinousness of the crime of either. Bhaṭṭa Nārāyaṇa provides for the same by making Duśśāsana responsible for the words ' *gauḥ gauḥ* ' addressed to Draupadī. (v) The scene (at the commencement of Act III) where Rudhirapriya and his wife Vasāgandhā hold

a conversation regarding the blessing that is the Kaurava-Pāṇḍava war keeping as this latter does at their disposal innumerable jars filled with blood, flesh and marrow is another invention of the author of the play. Its *bībhatsatā* is accepted by all. Its *rasatā* is not generally agreed to. But the demon and the demoness may well be regarded as an indication of the dreadful things that are soon to follow. *Bālodyāna* and *dāruparvataka* are matters of the past. Fight between eniment warriors on either side with the fear of every one losing his life any moment is what the dramatist is preparing his readers and spectators for. Besides Bhīmasena is absolved from the guilt of drinking the blood of his relative as rākṣasas are appointed by Hidimbā, to enter Bhīma's body and drink Duśśāsana's blood when Bhīma would carry out the first part of his resolve. (vi) The quarrel between Karṇa and Aśvatthāman in the way in which it is presented in the third act is another modification effected by Bhaṭṭa Nārāyaṇa. In the epic the quarrel takes place *before* the death of Droṇa. It starts between Kṛpa and Karṇa, and Aśvatthāman joins at a later stage. He uses bitter words and Karṇa has to be stopped from punishing him severely by Kṛpa and Duryodhana. In the Veṇīsaṁhāra the whole scene is calculated to present Aśvatthāman in a way favourable to him—in fact so as to raise him in the esteem of the readers. Karṇa is shown to be a slanderer, back-biter and a boaster whose words do not come true. Though this quarrel is not vitally connected with the main theme of the Veṇīsaṁhāra, it serves the purpose of showing how Duryodhana had implicit faith in a person of the type of Karṇa and how he did injustice to a straight—forward enthusiastic and sincere youth like Aśvatthāman. 'No wonder that a monarch who could not appreciate merit, got himself undone in the end'—this is probably what the dramatist wanted readers to conclude on having gone through this episode. (vii) The fifth act is in sharp contrast with the fourth The simplicity of words and phrases used in it and the pathetic nature of the appeal that old Dhṛtarāṣṭra and Gañdhārī make to their sole surviving son not to fight are absolutely natural. Above all some of the best of his skill in character-delineation is shown by the author in this act. Dhṛtarāṣṭra's hinting that Duryodhana should at least devise a secret means of doing away with the enemy shows how well-versed in *rājanīti*

the old man was but Duryodhana's spirited reply that he would not like to do anything secretly raises him at once in the esteem of all justifying the remark that he is a noble villain. The whole situation in the fifth act is what Bhaṭṭa Nārāyaṇa conceived, though the outline he received from the epic (where Kṛpa and not Dhṛtarāṣtra suggests to Duryodhana that he should conclude a treaty with the Pāṇḍavas. Evidently, there is greater propriety in the blind old father and the afflicted mother appealing to their sole surviving son that he should make peace with the enemy). (viii) Nor can the dramatic nature of the appearance of Bhīmasena on the scene towards the end of Act VI, when Yudhiṣṭhira and Draupadī least expected him, be ignored.

In fact, if the incident, like many others in the Veṇīsaṁhāra, is judged from the point of view of its *stage-effect* much of its artificiality would be redeemed, if indeed, not removed. It would thus be seen how the changes introduced by Bhaṭṭa Nārāyaṇa in the Mahābhārata are highly significant and how they have saved him from being regarded as a mere second server.

VI

Who is the hero of the Veṇīsaṁhāra ?

That such a question should arise appears strange. The fact, however, is that it has arisen. Claims for the distinction of being regarded as the main figure of the play, are put forward on behalf of all the three characters—*Duryodhana (!) Yudhiṣṭhira and Bhīmasena.*

(A) *Duryodhana's claim :* On behalf of Duryodhana it is pointed out, that out of these three persons (as a matter of fact of all the persons in the play) he it is who has received the most sustained attention from the author. (1) Thus though in the first act he is not actually seen, references made to him by Sahadeva and Bhīmasena make the audience think of him. The entire second act is devoted to the delineation of a few important traits of his character such as his voloptuousness, self-complacence, bostfulness etc. The attention of the reader once concentrated on him, never for a moment, is distracted elsewhere in the course of this act. Again in the third,

though it is not Duryodhana that is the centre of all interest Bhaṭṭa Nārāyaṇa has skilfully depicted two more of his traits viz, his implicit faith in Karṇa, his *alter ego*—to the extent of being actually carried away by Karṇa's constructions on Droṇa's behaviour and his diplomacy in that he does not allow either Kṛpa or Aśvatthāman to have any idea of what really is passing in his mind. In the fourth act, he is wounded and after recovering consciousness made to hear the news of his brother's death—as also of Vṛṣasena's departure to the other world. In the fifth act, his unbending spirit, irresistible logic, affection for brothers and even more than that for Karṇa and utter disregard for Asvatthāman are all so finely displayed. In the sixth act, he is absent. But reports of the havoc he wrought (given both by Pāncālaka and Cārvāka) as also the *mistaking of Bhīmasena for Duryodhana* by Yudhiṣṭhira and Draupadī—make the readers think even in this last act of the play of Duryodhana. (ii) Besides his *presence*, mostly *direct* and only in a few cases *indirect* in all the acts—the effective bringing out of the principal features of his nature, which have occupied Bhaṭṭa Nārāyaṇa longer than the delineation of any other person's character in the entire play, is another point put forth while maintaining that Duryodhana is the hero.

As against both these points, it has to be noted that (1) *Veṇīsaṁhāra* is the *title of the play ;* interpreted either way (a) tying of Draupadī's hair (of course by Bhīmasena), or (b) annihilation [of course of Kauravas] due to the braid of hair, *Dury dhana* can hardly be said to be connected directly with the ultimate object of (or theme of) the drama. In the ' saṁhāra ' in the sense (b), he is himself the *object (and not the agent or author) of ' annihilation '*. This, if nothing else, is a vital objection against Duryodhana's being regarded as the hero of the Veṇisaṁhāra.

(B) *Yudhiṣṭhira's claim :* on behalf of Yudhisthira it has been mentioned that (1) he is *the leader of the successful of the contending parties;* (2) that he is in the sixth act, i. e. towards the end of the play at least, respected, even saluted by Bhīmasena despite what he has said in the first act—the implication being that this weakens the contention that Bhīmasena is the central figure of the drama—highest importance thus being given to Yudhiṣṭhira.

If these be deemed insufficient (3) that Yudhiṣṭhira is made to utter the *bharatavākya* should be regarded as absolutely decisive.

As Duṣyanta who pronounces the *bharatavākya* in the Śākuntala, Agnimitra in the Mālavikāgnimitra and etc., are heroes of those plays, Yudhiṣṭhira should be considered to be the hero of the Veṇīsaṁhāra.

Even here, it has to be remembered that the part that Yudhiṣṭhira plays in the 'Veṇīsaṁhāra' in either of its two senses is simply insignificant, as compared with the one that Bhīmasena plays. Like Duryodhana, Yudhiṣṭhira also fails to come up to that distinction. This is the conclusion inspite of B (1) and (2). Yudhiṣṭhira's seniority, for that really is what his leadership means, is no ground for his being regarded as the hero of the play—though in the Mahābhārata he may be enjoying the supreme importance. Bhīmasena's saluting Yudhiṣṭhira also is an indication of Bhīmasena's *vinaya* or good-breeding, not of Yudhiṣṭhira's being the hero. What has been said in (3) also is irrelevant, because Yudhiṣṭhira's seniority over others it is that has weighed with the author, as also the fact that he was His Majesty Yudhiṣṭhira, in assigning the *bharatvākya* to him.

(c) As an evidence going against Bhīmasena's *nāyakatva*, it is sometimes stated that he has received scant attention from the author, that his character is not as fully and absorbingly delineated by Bhaṭṭa Nārāyaṇa, as is for instance, that of Duryodhana. But granting for the sake of argument that Duryodhana is the more attractive of the two figures, it has to be noted that suggesting that Bhīmasena is away, for even a moment, from the minds of the readers or the spectators is committing a mistake. In Act I he is there in flesh and blood, denouncing the Kauravas, declaring his vow. In Act II 'bhīmena' makes even Duryodhana think of none else but the dreaded 'Bhīmasena'. Towards the close of Act III, he has avowedly carried out one half of his vow by drinking the blood off the chest of Duśśāsana. In the IV, he too, like Arjuna, is reported to be fighting. In the V he actually appears before the audience (or the readers) while saluting Dhṛtarāṣṭra and Gāndhārī. Towards the end of the VI, he again appears triumphantly on the scene, his person and garments all red,

bathed in blood that he was. He thus looms large in the play. *Besides, he is directly connected with 'Veṇīsaṁhāra'* in either of the alternative senses : [a] *he tied the hair of Draupadī, personally* [b] *the slaughter* (संहारः) *due to the rude handling of Draupadī's braid of hair* (वेण्या निमित्तेन), *was the slaughter carried out by Bhīmasena.* Bhīmasena is then justly the hero of the play. If there is still any doubt in the matter, we think, a fresh approach to the question should solve it once and for all. Fortunately, it is accepted on all hands, that Draupadī is the heroine of the play. The *heroine's remarks deserve to be deemed particularly significant in this respect.* That she reserved the term 'नाथ' for Bhīmasena, and had a very low estimate of the remaining Pāṇḍavas, Yudhiṣṭhira included, in avenging the insult inflicted on her by the enemy is clear. The passage from Act I 'नाथ न लज्जन्ते । एते । त्वमपि तावन्मा विस्मार्षीः ।' unquestionably shows that she elects Bhīmasena (having a very *active, vigorous philosophy* of life as against Yudhiṣṭhira's passive attitude and unlimited forbearance) and there is no reason why readers of the Veṇīsaṁhāra should hesitate in accepting Bhīmasena as the hero of the play. At least Bhaṭṭa Nārāyaṇa has delineated him as the main figure in the play. That some take a fancy to युधिष्ठिर and to even दुर्योधन cannot be helped. Because these belong to the class of those who regard Rākṣasa as the hero of the Mudrārākṣasa against all canons of text-interpretation (Vide Introduction of our edition of the Mudrārākṣasa).

VII

Time and Place of the Action in the Veṇīsaṁhāra

An account of the time and place of the action in a drama forms a necessary part of its study. It would, therefore, be necessary to consider the hour when as well as the place where events presented by the dramatist from Act I to Act VI have taken place. Regarding the first act it is evident that the scene of action in the beginning is the palace of Yudhiṣṭhira. Bhīmasena is angry. He has decided to break with Yudhiṣṭhira and his other brothers viz, Arjuna, Nakula and Sahadeva. He has no patience with Kauravas who have gone on inflicting injustice on the Pāṇḍavas ever since early boyhood. Bhīmasena intended

to go to the armoury (*'āyudhāgāram praviśya āyudhasahāyah bhavāmi'*). Actually his footsteps turned, however, in the direction of the quadrangle of Draupadī. It is at this latter place where Bhīmasena and Sahadeva spend some time. Draupadī and her maid-servant join them soon there only. Regarding the time of the action it can be inferred that it must be the hours 8 A. M. to 10 A. M. for, Bhīmasena learns from Draupadī's maid-servant that the former has her eyes 'soiled by tears' as a fresh insult has been inflicted on her by Bhānumatī. Draupadī was returning after having done her customary obeisance to mother Gāndhārī. While Draupadī was on her way back she was tauntingly addressed by Bhànumatī. Now from act II it is learnt that Bhānumatī did her obeisance to the elders in the morning. Inferably Draupadī too must have done so at about 8 A. M. Her eyes are bedimmed with tears due to the fresh insult. This means that not much time must have passed between Draupadī's returning to her quadrangle and Bhīmasena's arrival there. Thus regarding Act I it is clear that *to start with Yudhisthira's palace or the premises thereof and subsequently Draupadī's quadrangle are the places of the action of the act while the time of action is 8 A. M to 10 A. M.* It may further be added that the day is the one on which Yudhisthira decided to wage war with the Kauravas as the attempt of making peace with Duryodhana made by Kṛṣṇa did not bear any fruit. The Mahābhārata account is that this happened i. e. hostilities commenced on the *13th day of the bright half of Mārgaśīrṣa.* Bhaṭṭa Nārāyaṇa does not mind the contradiction that is involved in the Sūtrādhâra mentioning the *autumnal season (amum eva tāvat śaratsamayam āśritya).* In fact at as late a stage as the sixth act the dramatist makes cārvāka say *'adya tu balavattayā śaradātapasya'* and immediately afterwards enter Bhīmasena and Sahadeva from whose conversation the readers or spectators gather that that very day Kṛṣṇa had gone on a peace-mission, that Bhīmasena did not much like the idea of making peace with the hated Kauravas. Towards the end of the act, Yudhiṣṭhira's 'lustre of anger' is said to be spreading and Bhīmasena welcomes the event. For the sake of the dramatic purpose, Bhaṭṭa Nārāyaṇa has not minded compressing events in the period of a day, though according to the Mahābhārata they took a period of a little over a couple of months.

The scene of action in the second act is (1) *the harem of Duryodhana* and subsequently the (2) *bälodyāna and* (3) the *dāruparvataka* situated in a part of the same. The time is 8 A. M. to 10 or 11 A. M. From the description of the *bālodyāna* which is said to be '*prabhàtā-ramaṇīya*' this is clear. Later the sun is said to have become difficult to look at ('*durālokamaṇḍalaḥ jātaḥ bhagavān divasanāthaḥ*'). The '*vātyā*' causes an amount of disturbance. Duryodhana decides to repair to a safe place on the *dāruparvataka* and Bhānumatí, her female friend and the king repair to the place. All this beginning from the narration of her dream by Bhānumatī to Duryodhana's being approached for help by Jayadratha's mother and his (Duryodhana's) sister, it seems, would require about three hours. Regarding the interval between the events in the first act and those of the second, the epic gives this clue : *Bhīṣma was made to lie on a bed with arrows* (*Bhīṣmaḥ śaraiḥ śāyitaḥ*) *on the 10th day of the war and Abhimanyn was killed on the thirteenth. As both these events are mentioned by Duryodhana's chamberlain at the commencement of the second act* (*ayam Abhimanyoḥ vadhāt prītaḥ*) it can be concluded that the action of the second act begins *on the fourteenth day.* Towards the end of the act Duryodhana leaves to help Jayadratha. The epic tells us that Arjuna succeeded in killing Jayadratha on the fourteenth day of the war. There is thus no doubt that *the action in the second act took place on the fourteenth day of the war.*

The scene in the third act is laid (*praveśaka part*) in the residence of thc demon Rudhirapriya and his wife Vasāgandhā. The two are frightened at the sight of Aśvatthāman. The latter is not actually on the battle-field but in a region not far away from it. Aśvatthāman is very sorry to see the Kaurava forces fleeing for life. Kṛpa and later Droṇa's charioteer arrive just there and Aśvatthāman learns the sad news of the death of his father from the latter. Kṛpa tries to console Aśvatthāman. *The two then move to the place where Duryodhana and Karṇa were holding a conversation. Here there is a banian tree to the shade of which the king and his friend resort.* From here both are able to hear Bhīmasena's challenge to protect Duśśāsana who had fallen in his clutches. Regarding the *day* of the action of the play it is clear that it is the one that immediately followed the

death of Ghaṭotkaca. As the latter's death took place at midnight on the fourteenth day, according to the epic, *the action of the third act must have taken place on the fifteenth day of the war.* The demon and his wife refer to the death of Droṇa. This took place, according to the Mahābhārata, on the fifteenth day of the war. The hour of the death of Droṇa is the afternoon of the fifteenth day according to the source of the play i. e. the Mahābhārata. The action of the third act must have taken place, inferably between 1 P. M. and 3 P. M. (Otherwise there is no point in Duryodhana and Karṇa resorting to the shade of the banian tree).

The action of the fourth act is almost in continuation with that of the third. Both Karṇa and Duryodhana run to the succour of Duśśāsana already in Bhīmasena's grip. The scene of action in the fourth act is the battle-field itself. Arjuna fights against both Duryodhana and Karṇa to enable Bhīmasena to have his vow regarding avenging the insult Duśśāsana inflicted on Draupadī by drinking Duśśāsana's blood. As Duryodhana is wounded in the battle, his charioteer takes him to a place where he (Duryodhana) would not be farther exposed to attack by the enemy. This naturally is at some distance from the actual battle-field. This place is the same from where Duryodhana and Karṇa had gone to help Duśśāsana i. e. the banian tree to the shade of which they had resorted (as was learnt in Act III). The action of the fourth act has thus (a) *the battle-field* and (2) *the banian tree at some distance*—safe distance—from it as the place where it took place. Regarding the hour of the acion, evidently some time has to be allowed for Arjuna and Duryodhana, as also Arjuna and Karṇa fighting against each other, as a result of which Duryodhana is wounded and removed to a place of safety by his charioteer. The act opens with this event. About half an hour or so has, therefore, to be regarded as having elapsed between the event with which the third Act comes to a close and the one with which the fourth commences. The hours would therefore, be 3-30 P. M. to 5 or 5-30 P. M. In this period of a couple of hours or so Kṛpa comes to the battle-field and gives the required support to the Kaurava army which was in disorder and himself goes to assist Karṇa fighting unaided against Arjuna and (2) Sundaraka is able to describe the

brave though unsuccessful fight that Vṛṣasena gave to Arjuna and finally to deliver Karṇa's message to Duryodhana.

The scene of action in the whole of the fifth act is the same banian tree as mentioned in Act *IV*. It is here that Dhṛtarāṣtra and Gāndhārī try in vain to dissuade Duryodhana from fighting. As there is a reference to the sun setting (*astam bhāsvān pra-yātaḥ*, V, 36) the action has to be taken as having continued from 5–30 P. M. to 6–30 P. M. if not a quarter of an hour or so later. It is necessary to point out that in the course of the three acts i. e. the third, the fourth and the fifth, Bhaṭṭa Nārāyaṇa has compressed as many as three events viz, the death of Droṇa, that of Karṇa and that of Vṛṣasena. Acording to the epic, Droṇa was killed by Dhṛṣṭadyumna on the fifteenth day of the war and Vṛṣasena and Karṇa were claimed as victims by the Pāṇḍavas on the seventeenth day. *For dramatic purposes, Bhaṭṭa Nārāyaṇa has shown the three deaths to have taken place on the same day.*

The scene of action in the sixth act is Yudhiṣṭhira's *śibira* where Draupadī and her maid-servant are staying. This means that the camp was at a safe enough *distance from the battle-field*. The place had an advantage of being full of shade ('*châyayā eva anayā vigataklamaḥ bhaviṣyāmi*' uttered by Cārvāka the demon-friend of Duryodhana masquerading as a *ṛṣi*) and it was situated on the bank of the Sarasvatī ('*Sarasvatīśiśirataraṁga spṛśā*'). The events recorded by the act are the deaths of Śalya, Śakuni and Duryodhana. The epic tells that these took place on the eighteenth day of the war. As the events of the fifth (as also the third and the fourth) act are described as having taken place inferebly on the fifteenth day, there is an interval of two days between the action of the fifth and the sixth acts. Duryodhana, it is learnt from the epic, was killed in the afternoon on the eighteenth day. Cārvāka is thirsty ('*tṛṣitosmi*') at the time he approaches Yudhiṣṭhira and Draupadī. It would not be wrong, therefore, to take that *3 P. M. to* 5 *P. M.* is the time of the action in the last act. Yudhiṣṭhira and Draupadī deciding to put an end to their life on having learnt in the course of conversation with the '*ṛṣi*' that Bhīmasena was no more, the arrangement of the pyre, the Kañcukī mistaking Bhīmasena smeared with blood of Duryodhana and reporting the arrival of the latter to his master Yudhiṣṭhira whose grief knows no limits etc, as also

Bhīmasena's coming into the presence of Yudhiṣṭhira and finally re-arranging Draupadī's hair with his hands bearing the stains of Duśśāsana's blood, his body tainted all over with Duryodhana's blood would require this period of two hours.

It may be added that here too Bhaṭṭa Nārāyaṇa has for dramatic purpose ignored the description of events as contained in the epic. Though many events intervened, particularly, the slaughter by Aśvatthāman of warriors on the Pāṇḍava side when they were asleep, the slaughter of Duryodhana and Yudhiṣtira's coronation in the epic, Bhaṭṭa Nārāyaṇa prefers to have shown the two as having taken place without any interval of time between the two. In this he has wisely left alone the incidents having no direct bearing on the main theme of the play i. e. the *Venisaṁhāra*.

VIII

Place occupied by the Venīsaṁhāra in Sanskrit dramas and an estimate of Bhaṭṭa Nārāyaṇa as a play-wright.

The preceding sections have, it is hoped, given an idea of the nature of the Venīsaṁhära and of the degree of skill with which Bhaṭṭa Nārāyaṇa has succeeded in composing it. It only remains to indicate the place that the play occupies in the realm of Sanskrit dramas and to assess the importance attaching to Bhaṭṭa Nārāyaṇa as a dramatist. It is generally accepted that the Venīsaṁhāra is *one of the most popular plays* in Sanskrit, though it would certainly be wrong to suggest, that it comes even very near the Śākuntala, the Uttararāmacarita, the Mṛcchakaṭika or the Mudrārâkṣasa, undoubtedly four of the best plays in the entire range of Sanskrit literature, it would not be an erroneons opinion to express about the Veṇīsaṁhara that *though not so great as these plays, in point of popularity it comes next only to these* if indeed it does not surpass the last on the list i. e. the Mudrärâkṣasa, in this respect. As has been suggested one of the reasons of the popularity may be this viz, *its plot is based on the main events of the national epic of India, viz., the Mahābhärata.* The author certainly had an advantage in that Bhīma and Duryodhana, Karṇa and Aśvatthâman, Yudhiṣṭhira and Dhṛtarâṣṭra, Draupadī and Gândhârī were figures with whom the readers were already familiar. It is

evident, however, that this very advantage would have turned into a handicap if the story were handled by a less skilled dramatist than Bhaṭṭa Nârâyaṇa As is clear from the section devoted to characterisation, Bhaṭṭa Nârâyaṇa has succeeded in making his characters with their distinctive features *live* on the stage. Bhīma with his rightous indignation, Duryodhana with his pride and haughteur, Dhṛtarâṣṭra with his wiliness, Gândhārī with her affliction at the destruction of her sons, Draupadī smarting under the humiliation she was subjected to, Yudhiṣṭhira with his preference for peaceful methods and patience, Karṇa with his slandering and back-biting, Aśvatthāman with his straight-forwardness and naivette and many others including even the *cetī* of Draupadī who is a worthy maid-servant of a worthy mistress—all these live, move and have their being before the eyes as it were of the spectators or readers. The style adopted by the author for conveying what he wants to *mostly* is admirably suited to the matter sought to be conveyed. 'Ojas' is rightly emphasised in the utterances of Bhīma, Duryodhana, Karṇa and Aśvatthāman. The fourth act with the inordinately long sentences assigned to Sundaraka strikes one, as a highly artificial piece of composition, undoubtedly. It can not be gainsaid that it appears more like a *śravya* than a *dṛśya* kāvya. Though there is no point in defending the indefensible, that is, though it would be wrong to justify Bhaṭṭa Nārāyaṇa's use of the *gaudīrīti* in Act *IV*, perhaps from an impartial point of view it would be deemed not incorrect to point out that like all authors, including the greatest, Bhaṭṭa Nārāyaṇa was a product of his own times, that he was influenced by the literary taste of his contemporaries. Bhaṭṭa Nārāyaṇa had ever to think of the criteria of "*tatrabhavantaḥ pariṣadagresarāḥ*" and these latter regarded '*ojas samāsa-bhúyastvam etad gadyasya jīvitam*' as the last word on the issue of the proper style for prose writing. Another point deserves to be brought out in this connection viz., that *according to rules of Sanskrit dramaturgy no fight could actually be shown as taking place on the stage.* Bhaṭṭa Nārāyaṇa had, therefore, to make the most of a bad bargain by making Sundaraka narrate the fight between Karṇa and Arjuna and another between Vṛṣasena and Arjuna in a manner reminding us of a *śravya kāvya.* It has to be accepted, however, that Bhaṭṭa Nārāyaṇa did not devote enough thought to the matter. Otherwise he would not have given so

much importance to long compounds and sentences running into a number of lines each. That he would have been able to describe the events in a natural manner is evident from some of the crisp sentences that are contained in the fourth act itself (Vide— IV, 9, 171–73, 208–11, 259–261 etc.). This certainly means that Bhaṭṭa Nārāyaṇa, though having mastery over *prasādā*, could not rise above the accepted norms of his times and to that extent his claim to being regarded as a first-rate artist is reduced.

As has been shown in the section devoted to the changes made by Bhaṭṭa Nārāyaṇa in the source of the play and the dramatic significance of the same the dream incident in Act II, the pathetic episode of Dhṛtarāṣṭra and Gāndhārī trying to persuade Duryodhana from fighting in Act V, the Cārvāka episode in Act VI have all a dramatic purpose of their own. In fact if the fourth act were only curtailed and if the long drawn out Cārvāka episode in Act VI were rendered shorter than it is, the *Veṇīsaṁhāra* would have gained considerably in effectiveness. The title of the play at once draws the attention of the spectator or the reader and the change effected by the dramatist viz., making the heroine, virahiṇī—like keep her hair hanging loosely on her back till the wrong done to her is avenged by Bhīma certainly adds to the effectiveness of the play,—regarded as what is *enacted on the stage*. The *bībhatsa* at the commencement of Act III, contrary to *a priori* considerations, is on the stage seen to be highly effective if enacted in the proper manner. In fact it would not be too much to state that Bhaṭṭa Nārāyaṇa had an unerring sense of the stage which enabled him to decide what elements should be brought together in the composition of the play. Altogether, the *Veṇīsaṁhāra* thus became a play having immense possibilites from the point of view of being a *success on the stage*. Perhaps standards applied to plays regarded as *kāvyas* to be read by persons sitting in an arm-chair would prove to be wrong while forming an estimate of the Veṇīsaṁhāra.

This certainly is not to deny that as it is the Veṇīsaṁhāra shows a lack of the sense of proportion on the part of its author or that there is not the impression of patches not vitally connected with the main theme having been loosely strung together by the author (particularly does this hold good of Act, II, III and IV). Even here a sympathetic reader would not lose sight of the fact that the author, by the very choice of his

subject, could not deviate far too much from the source of his play. The main story of the epic had to be unfolded. All that readers have to think of is whether this has been done effectively (effect meaning in this context stage-effect).

That Bhaṭṭa Nārāyaṇa has succeeded in adapting a style that could be an ideal vehicle of the *heroic* (Act I, III, V) and the *pathetic* sentiment (part of Act IV, act V and act VI) is patent to every careful reader of the Venisṁhāra.

Thus by virtue of a very popular story having been the source of the plot of the play, because Bhaṭṭa Nārāyaṇa knew well what is needed for a drama being a success on the stage, because of his mastery over a style which could do justice to *vīra* as well as *karuṇa*, because the hero inspired by a sense of righteous indignation as he is cannot tolerate injustice, because, further, the *khala puruṣa* also has a nobleness all his own (Act V Duryodhana's love of Karṇa, his refusal to resort to deception to kill the enemy, his regarding himself as the means at the disposal of his brothers who alas ! were no more), the Veṇīsaṁhāra has kept on attracting to itself generation after generation lovers of literature generally and of dramas in particular so much so that in any enumeration of Sanskrit plays the Veṇīsaṁhāra finds a place next only to the best.

Incidentally it may be pointed out that it is difficult to accept either that Bhīma is a 'wild, blood-thirsty and boastful bully' (p. 273) or 'a boisterous, undisciplined and ferocious savage' (p. 275) or that the dramatist is acquainting us in Act V with '*poor old Dhṛtarāṣṭra*'—'old' he was but one wonders whether with all his *wiliness in both the epic and the play, he deserves to be regarded as 'poor'* as observed by Dr. S. K. De in 'A History of Sanskrit Literature' Classical Period, Vol I.

It would not be wrong, therefore, to regard the *Veniṣamhāra* as a play that has only a few, half a dozen or so, plays in Sanskrit superior to it. Bhaṭṭa Nārāyaṇa though not reaching the eminence of Kālidāsa, Bhavabhūti, Viśākhadatta and Śūdraka and though not having a place for himself among the greatest, is not very far removed from them. It would be difficult to account for the popularity of the play on any other ground than that of its intrinsic merit.

DRAMATIS PERSONÆ

MEN

Bhīmasena—The Hero, second among the Pāṇḍavas (Act I, V, VI).

Yudhiṣṭhira—Eldest of the Pāṇḍavas (Act VI).

Arjuna—Younger brother of Bhīmasena, third Pāṇḍava (Act V, VI).

Sahadeva—Youngest of the Pāṇḍavas (Act I).

Kṛṣṇa—Lord Viṣṇu in carnate, friend & charioteer of Arjuna (Act VI).

Jayandhara—Chamberlain of Yudhiṣṭhira (Act VI).

Rudhirapriya—A demon, servant of Hiḍimbā, Bhīmasena's wife (Act III).

Duryodhana—King of Hastināpura, the principal enemy of Bhīmasena, the Hero of the Venīsaṁhāra (Acts II, III, IV and V).

Dhṛtarāṣṭra—Blind father of Duryodhana (Act V).

Karṇa—King of the Aṁgas, alter ego of Duryodhana (Act III).

Aśvatthāman—Son of Droṇa (Act IV).

Kṛpa—Maternal uncle of Aśvatthāman (Act IV).

Vinayandhara—Chamberlain of Duryodhana (Act II).

Cārvāka—Demon friend of Duoyodhana, who deceives Yudhiṣṭhira (Act VI).

Sañjaya—Charioteer of Dhṛtarāṣṭra (Act V).

Sundaraka—A follower of Karṇa (Act IV).

Sūta—Charioteer of Duryodhana (Act IV, V).

Sūta—Charioteer of Droṇa (Act IV).

WOMEN

Draupadī—Wife of the Pāṇḍavas, Heroine of the drama (Acts I and VI).

Buddimatikā—Maid to Draupadī (Act I & addressed to by Draupadī and Bhīmasena in Act VI).

Vasāgandhā—A demoness, wife of Rudhirapriya (Act III).

Bhānumatī—Wife of Duryodhana (Act II).

Sakhī—Friend of Bhānumatī, named Suvadanā (Act II).

Ceṭī—Maid to Bhānumatī, named Taralikā (Act II).

Gāndhārī—Mother of Duryodhana (Act V).

Duḥśalā—Sister of Duryodna (Act II).

Mother—Mother of Jayadratha (Act II).

CHARACTERS MENTIONED

Abhimanyu, Balarāma, Dhṛṣṭadyumna, Droṇa, Duśśāsana, Jayadratha, Nakula, Salya, Vṛṣasena-son of Karṇa, Vidura, Uttarā and others.

श्रीः

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयिताद्दृष्टस्य पुष्णातु वः ॥ २

ACT I

May this cavityful (*añjali*) of flowers strewn (*prakirnaḥ*) on the feet of Hari (i. e. *Viṣṇu*) bring about (*vidhattām*) our (*naḥ*) success (*siddhim*) which would be delightful (*subhagā*) to the eyes of this assembly (*sadas*) [—this cavityful of flowers] which has its honey (*makaranda*) stirred (*lulita*) by these bees even when [they have been] prohibited (*nisiddhaiḥ* i. e. warded off), and which has the buds in it opened up (*sambhinna*), [having been] touched (*churita*, lit cut) as it were (*iva*) by the rays of the moon. 1

And also,

May the successful (*aksuṇṇa*—lit not trampled down) conciliation (*anunaya*) on the part of the hater of Kaṁsa (Kaṁsadviṣaḥ i. e. of Kṛṣṇa) who was following (*anugacchataḥ*) in the footsteps of Rādhikā, angered (*kupitaḥ*) in [the course of] sport (*ḱeli*) on the sandy banks of the Kālindî (i. e. Jumna) and going [away] having given up (*utsṛjya*) [all] delight (*rasa*) in the Rāsa dance [—of the hater of Kaṁsa] whose hair stood on end (*udbhúta-romodgateḥ*) as he had his feet planted (*niveśitapada*) on the imprints (*pratimāḥ*, lit images) of her feet and who [—Kṛṣṇa] was looked at [subsequently] by his beloved [quite] pleased [at heart, *prasannā*], help you prosper (*vaḥ puṣṇatu*). 2

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

(समन्तादवलोक्य) भवन्तः परिषदग्रेसराः, विज्ञाप्यं नः किंचिदस्ति ।

And also,

May Dhūrjati [that is Lord Śiva] protect (*pātu*) you (*yuṣmān*) [—Lord Śiva] who, at the burning of the cities of [i. e. constructed by the demon] Maya, was looked at (dṛṣṭaḥ) with affection by the goddess [Parvatī] and with apprehension (*bhayāt*) and bewilderment (*sambhramāt*) by the demonesses saying (*iti*) 'what is this ?' with compassion (*sakaruṇam*) by the sages who had their quiet (*śānta*) inner essence (*antastattva*) [i. e. soul] as their strength (*sára*), with smile by Viṣṇu (lit by smiling Viṣṇu sasmitena Viṣṇunā), with pride after having drawn out their weapon by the demon-heroes who allayed the bewilderment of their brides [and] with joy (*sānandam*) by the deities. **3**

(At the end of the Benediction)

Stage-Manager—Enough of prolixity.

I salute (*vande*) that Kṛṣṇadvaipāyana, free from passion (*arāgam*) and free from darkness [i. e. ignorance, akṛṣṇam], who fashioned out (*viracitavān,* also composed, produced, treated) nectar (*amṛtam*) named 'Bhārata' (*bhāratākhyam*), worthy of being drunk with folded hands (*anjaliputa*) in the form of the ears (*śravaṇa*). **4**

(*Having looked around*) O ye (*bhavantaḥ*) leaders of the assembly (*pariṣad*), there is something of ours to be put [before you] as a request (*vijñāpyam*).

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१ 'संभ्रमादासुरीभिः' २ 'आदायास्त्रं' Also आदृष्टः शीघ्रमुच्चैः शमितनिजवधूसंभ्रमैः ३ 'अतिप्रसङ्गेन' ४ 'अतृष्णम्' ५ 'तद् भवन्तः' 'तत्रभवतः परिषदग्रेसरान्'

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कविमृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये ।

(**नेपथ्ये**) भाव, त्वर्यतां त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शैल्षजनं व्याहरन्ति–'प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधयः । प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य' इति ।

Here is this poetic composition (*kāvya bandhaḥ*) being strewn (*prakīryate*) [before you] like (*iva*) another (*apara*) cavityful of flowers. Do you [please] resort to (*bhajata* i. e. taste or appreciate) bits (*leśān*) of excellence (*guṇa*), though but rare (*viralān api*), like bees (*madhulihaḥ* lit, those who lick honey), [tasting] drops of honey [by no means ample or profuse, *viralān api*].

Here then we are prepared to stage (*prayoktum*) a drama, named Veṇìsaṁhāra, the composition of Bhaṭṭa-Nārāyaṇa, whose distinctive emblem is 'Lion-like Poet'. I request you therefore, to pay attention to this [performance], whether out of regard for the labours of the poet, or out of reverence for the sublime (udātta) plot of the story, or out of curiosity to witness a new drama. **(Behind the curtain)** Honoured Sir, may haste be made, may haste be made ! Here indeed at the command of worthy (árya) Vidura the officers *(puruṣāḥ)* are addressing the entire body of actors, thus *(iti)*–' Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect. This verily is the time of the arrival (lit. entrance) of the revered son of Devakì [that is, Kṛṣṇa], with the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [that is, Vyāsa], Nārada, Tumbaru and the son of Jamadagni [that is, Paraśurāma], who through desire for the good (*hita*) of the family of Bharata, has personally assumed the role of a mediator and who is desirous of starting for the camp of the great king, Duryodhana.'

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१ 'कवेर्मृगराजलक्ष्मणः' २ 'अभिनवकृतिम्' ३ 'अपरिहीयमानम्' इति नास्ति क्वचित्. ४ 'धनशिबिरसंनिवेशं'

९ **सूत्रधारः**–(आकर्ण्य। सानन्दम्) अहो नु खलु भोः, भगवता सकलजगत्प्रभव-स्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं च राजचक्र-मनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं संधिकारिणा

१२ कंसारिणा दूतेन। तत्[1] किमिति पारिपार्श्विक, नारभ्यसि कुशीलवैः सह संगीतेकम्[2]।

(प्रविश्य) **पारिपार्श्विकः**-भवतु। आरभ्यामि। कतमं समयमाश्रित्य गीयेताम्[3]।

१५ **सूत्रधारः**—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहकौञ्चहंससप्तच्छदकुमुदपुण्डरी-ककाशकुसुमपरागधवलितदिङ्मण्डलं[4] स्वादुजलजलाशयं[5] शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम्। तथा ह्यस्यां शरदि

Stage-Manager—(*Having heard. With joy*) Ha, now, indeed, oh ! By the divine Viṣṇu, who possesses the power of creating, sustaining and destroying the whole world, has to-day been favoured this Bharata-family and [also] the whole body of kings in that He, the enemy of Kaṁsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire (*anala*) of world-destruction (*kalpānta*) in the form of the [impending] war (āhava) between the Kuru and the Pāṇḍava princes. Then, why is it, [O] Assistant, that you do not begin the concert (*sangítakam*) in company with the actors (*kuśílava*) ?

(*Entering*) **Assistant**—Let [it] be [so]. I [shall] begin. Concerning which season should [the song] be sung ?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [entire] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [night-blooming] Kumuda and [white] Puṇḍarīka lotuses, and with the moonlight, stars, planets and the Krauñca birds (herons). Thus indeed in this autumn

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१ वाक्यमिदं 'नेपथ्ये' पठ्यते क्वचित्। २ 'संगीतकमेलकम्' ३ 'संगीत-कमारम्भयामि।' ४ 'ग्रह' इति नास्ति क्वचित्। ५ 'कोकनद' इति पाठः कुत्रचित्।

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपार्श्विकः—(ससंभ्रमम्) भाव, शान्तं पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सवैलक्ष्यस्मितम) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा
३ इति व्यपदिश्यन्ते ।

पारिपार्श्विकः—न खलु न जाने । ।कत्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्यं कम्पितमिव मे हृदयम् ।

६ **सूत्रधारः**—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन संधिकारिणा कंसारिणा । तथा हि ।

The swans *(dhārtarāṣṭrāḥ)* possessed of beautiful wings and of sweet notes, who have decked the quarters (āśā) [in the course of their flight] and whose activities *(ārambhāḥ)* are wild through joy, descend [from the Mānasa lake] on the surface of the earth on account of the influence of the season (*kāla* lit period). **6**

(Or punningly)

The sons of Dhṛtarāṣṭra, who have good allies, who are sweet of speech, who have conquered *(prasâdhíta)* all quarters and whose activities are arrogant on account of their intoxication [of wealth and power], fall [dead] on the surface of the earth through the power of Fate *(kāla)*. **6**

Assistant—*(In confusion)* Honoured Sir, may sin be allayed ! May evil be averted !

Stage-Manager—*(With a smile in which there is loss of countenance)* Māriṣa, with the desire *(āśaṃsā)* of describing the autumnal season I referred to the swans as dhārtarāṣṭras.

Assistant—Not indeed that I do not know ! But owing to the indication *(āśaṁsā)* of inauspicious things [conveyed] by this speech of yours, my heart, to tell you the truth, as it were, trembled.

Stage-Manager—Māriṣa, why, exactly the whole of the evil is now averted by the enemy of Kaṃsa, who is negotiating peace, having personally accepted the role of a mediator. For,—

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुबः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

(**नेपथ्ये** । साधिक्षेपम्) आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य[1] पाण्डववधूपरिधानकेशान्
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥ ८ ॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः)

May the sons of Pāṇḍu, whose fire (*dahana*) of hostility is quenched (*nirvāṇa*) owing to the reconciliation *(praśama)* of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru-king [Dhṛtarāṣṭra], who have restored *(prasādhita)* [their due share of] the land to the [Pāṇḍavas, who thus become] attached *(rakta)* [to them], and who [consequently] have ended *(kṣata)* war *(vigrahaḥ)*, rest at ease along with their attendants. **7**

(Or punningly)

May the sons of Pāṇḍu, who have quenched the fire of their hostility by the annihilation (*praśama*) of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru-king, who have decorated the earth with their blood (*rakta*) and have their bodies *(vigrahāḥ)* destroyed *(kṣata)*, be the residents of heaven *(svar)* [that is, die] along with their servants. **7**

(Behind the curtain. *Reprovingly)* Ah, [you] evil-souled one, chanter of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhṛtarāṣṭra, after having struck at our lives and our heaps of riches by [intending to set] fire to the house of lac [in which they made us stay], by [administering me] poisoned food and by [cunningly having brought about our] entrance into the gambling hall, and [worst of all] after having dragged the garment and hair of the bride of the Pāṇḍavas, rest at ease, while I am alive ? **8**

(The Stage-Manager and the Assistant listen)

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१ ' आकृष्ट...केशाः '

पारिपार्श्विकः—भाव, कुत एतत् ।

३ **सूत्रधारः**—(पृष्ठतो विलोक्य) अये, एष[1] खलु वासुदेवगमनात् कुरु-
संधानममृष्यमाणः पृथुललाटतटघटितविकट[2]कीनाशतोरणत्रिशूलायमानभीषण-
भ्रुकुटिरापिबन्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन
६ इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवामन्यत्र
गच्छावः । (निष्क्रान्तौ)

इति प्रस्तावना ।

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)

९ **भीमसेनः**—आः[3] दुरात्मन् वृथामङ्गलपाठक शौल्टषापसद । ('लाक्षागृहानल'-
१-८ इत्यादि पुनः पठति)

सहदेवः—(सानुनयम्) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य

Assistant—Honoured Sir, whence [comes] this [question] ?

Stage-Manager—*(Having looked behind)* Oh, here indeed to this very side is advancing the enraged Bhimasena, who cannot tolerate peace with the Kurus [that would be brought about] by the departure of Vāsudeva [to their camp], who, with his fierce frown formed on his broad forehead and resembling the dreadful trident on the arch of Death (*Kiṅkāśaḥ*), is as it were drinking us all by the glance of his eyes, and who is followed by Sahadeva. It is, therefore, not proper to stand in front of this one. So from here let us two go elsewhere. (*Both go out*)

END OF PROLOGUE

(Then enters Bhìmasena who is enraged, being followed by Sahadeva)

Bhimasena—Ah, evilsouled chanter of a vain auspicious blessing, wretch of an actor *(Repeats again* i. 8 'Will the sons of Dhṛtarāṣṭra etc.')

Sahadeva—(*Persuasively*) Noble Sir, have mercy, have mercy. The utterance of this son of Bharata [that is, actor] is indeed (*eva*) agreeable to us. See. 'Who have quenched the fire of their hostility'—[all] this is just appropriate. 'May the Kurus, who have decked the earth with their blood and who have their bodies are destroyed, be the residents of heaven'— thus does he say !

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१ 'कथमयम्' २ 'विकटभ्रकुटिना दृष्टिपातेन' ३ 'आः पाप दुरात्मन्'

१२ वचनम्। पश्य। निर्वाणवैरदहना[1] इति यथार्थमेव। सभृत्याः कुरवः क्षतजालंकृतवसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति।

भीमसेनः—(सोपालम्भम्) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति
१५ भवन्तः कौरवाणाम्। संधेयास्ते भ्रातरो युष्माकम्।

सहदेवः—(सरोषम्) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे।
राजा न चेन्निषेद्धा स्यात् कः क्षमेत तवानुजः॥ ९॥

भीमसेनः—एवमिदम्। अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः। पश्य।

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि—
र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम्।
जरासंधस्योरःस्थलमिव विरूढं पुनरपि।
क्रुधा संधिं भीमो विघटयति यूयं[2] घटयत॥ १०॥

Bhimasena—(*Tauntingly*) Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravas! For you they are brothers [by all means] worthy of a treaty being concluded with them.

Sahadeva—(*Angrily*) Noble Sir,

Which younger brother of yours would forgive the sons of Dhṛtarāṣṭra, who have shown (lit acted) enmity at every step, if the king [that is Yudhiṣṭhira] were not to ward off? **9**

Bhimasena—So this is. Hence, to be sure (*eva*), am I from to-day separated from you. See.

Indeed that enmity of mine with the Kurus, which grew up while yet I was a child, there [i. e. in regard to that] neither our noble brother [that is, Yudhiṣṭhira], nor Kirīṭin [that is, Arjuna], nor you two [that is, Nakula and Sahadeva], is–are the cause. Bhìma shall break up in rage the peace, though concluded (lit. fully grown) again even like the broad (*sthalam*) chest of Jarāsandha, though healed up again [and again]. You [are welcome] to cause it to come (*virûḍha*) about. **10**

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१ 'निर्वाणवैरदहना (१–७) इति पठित्वान्यथाभिनयति' इति नाट्योक्तिरनयोर्वाक्ययोः स्थाने दृश्यते क्वचित्। २ 'यूयं च कुरुत' इत्यस्ति क्वचित् पाठः।

सहदेवः—(सानुनयम्) आर्य एवमतिसंभृतक्रोधेषु युष्मासु कदाचित् खिद्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः। गुरुः खेदमपि जानाति। पश्य

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

तत् सहदेव, निवर्तस्व। एवं चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम्।

३ **सहदेवः**—आर्य, किमिति ।

भीमसेनः—एवं विज्ञापय ।

Sahadeva—*(Persuasively)* Noble Sir, when you have your anger exceedingly increased (*sambhṛte*), our worthy brother [that is, Yudhiṣṭhira] [will] perhaps get angry *(khidyate)*.

Bhimasena—Is it possible that our worthy brother [will] perhaps get angry ? Does our worthy brother know anger *(kheda)* also ? See.

Having [helplessly] seen the daughter of the Pāñcāla king [that is, Drupada] reduced to that plight (*tathâ bhûtâm*) in the assembly of kings, residence was made for a very (*su*) long time in the forest, [by us] dressed in bark-garments along with (*sārdham*) hunters. [Then] a stay was had (*sthitam*) at the residence of Virāṭa, in a concealed manner by means of occupations [most] improper ! [And after this worst humiliation] does our worthy brother entertain anger towards me, who am enraged, [and] not even to-day towards the Kurus ? **11**

Then, Sahadeva, go back. And thus request the King at the words of Bhìma inflamed by anger, increased in the course of an exceedingly long time.

Sahadeva—Noble Sir, to what effect ?

Bhimasena—Thus request [him].

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१ नास्त्येत्क्वचित् पुस्तके । २ वहति। ३ 'चापि'

युष्मच्छासनलङ्घनांहसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥१२॥ (उद्धतं परिक्रामति)

सहदेवः—(तमेवानुगच्छन् । आत्मगतम्) अये, कथमार्यः पाञ्चाल्याश्चतुः-शालकं प्रति[2] प्रस्थितः भवतु तावदहमत्रैव तिष्ठामि । (स्थितः)

३ **भीमसेनः**—(प्रतिनिवृत्त्यावलोक्य च) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् ।

६ **भीमसेनः**—(सवितर्कम्) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतुः-शालकमिदम् । (विचिन्त्य । सहर्षम्) आमन्त्रयितव्यैव मया पाञ्चाली । (सप्रणयं सहदेवं हस्ते गृहीत्वा) वत्स, आगम्यताम् । यदार्यः कुरुभिः

I surely prefer (*nãma*) remaining plunged in the sin (*aṁhas*) of transgressing your command. I am only too ready (*nãma*) to undergo censure, incurred even in the midst of younger brothers, keeping to their bounds (*sthitimat*). To-day—for [but] one day—you are not my elder brother [whom I ought to obey], nor am I one to be ordered (*vidheyaḥ*) by you [the way you like], the while I am brandishiug up (*ut*) in anger my mace, ruddy with blood, about to annihilate the Kauravas. **12**

(Stalks about haughtily)

Sahadeva—(*Just following him. To himself*) Oh, how, my noble brother has started towards the quadrangle of Pāñcāli! Well, I shall then stay just here. *(Halts)*

Bhimasena—(*Having turned round and observed*) Sahadeva, go you, [and] follow our elder brother! I shall on my part go to the armoury and have a weapon as my companion.

Sahadeva—Noble Sir, this is not the armoury. This is the quadrangle of Pāñcālī.

Bhimasena—(*Guessingly*) Indeed, is this not the armoury? Is this the quadrangle of Pāñcāli? (*Having thought. With joy*) I *have*, to be sure, to take my leave of Pāñcāli. (*Affectionately taking Sahadeva by the hand*) Dear brother, come on. That our worthy brother in his desire to conclude a treaty with the Kurus is tormenting us—that you also should see.

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१ 'लङ्घनाम्भसि' २ 'प्रविष्टः' इति पाठः क्वचित् ।

९ संधानमिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेशं नाटयतः । भीमसेनः सक्रोधं भूमावुपविशति ।)

सहदेवः—(ससंभ्रमम्) आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यः[1] पालयतु

१२ कृष्णागमनम् ।

भीमसेनः—(उपविश्य । स्मृत्वा) वत्स, कृष्णागमनमित्यनेनोपोद्घातेन स्मृतम् । अथ भगवान् कृष्णः केन पेणेन[2] संधिं कर्तुं सुयोधनं प्रति प्रहितः ।

१५ **सहदेवः**—आर्य, पञ्चभिर्ग्रामैः ।

भीमसेनः—(कर्णौ पिधाय) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा) तद्वत्स[3], न त्वया १८ कथितं न च मया भीमेन श्रुतम् ।

यत् तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।
दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(Both gesticulate entrance. Bhīmasena sits on the ground in anger)

Sahadeva—(*With haste*) Noble Sir, here is a seat spread out. Let my noble brother sit here and await the arrival of Kṛṣṇā [that is, Draupadí].

Bhimasena—(*Having seated himself. Havtng remembered*) Dear brother, by your introduction (*upodghātaḥ*) [of the expression], ' the arrival of Kṛṣṇā ' [in your speech], I am reminded [of the arrival of Kṛṣṇa who has gone with the purpose of concluding a treaty]. Well, on what condition has the revered Kṛṣṇa been deputed to Suyodhana to arrange a peace ?

Sahadeva—Noble Sir, with five villages.

Bhimasena—(*Shutting his ears*) Alas (*ahaha*) ! my heart, to tell you the truth, trembles as it were, to see such loss of spirit (*tejas*) here on the part of even His Majesty Ajātaśatru ! (*Having turned round and seated himself*) Therefore dear brother, [this] has not been told by you nor [has it] been heard by me, Bhīma [that I am].

That lofty, exceedingly terrible, kṣatriya's (*kṣàtra*) lustre, which too, [once belonged] to this King, has surely been gambled away by him then (*tadà*) while he was playing with the dice ! **13**

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१ ' अत्रोपविश्य मुहूर्तमार्यः ' २ ' प्रकारेण ' ३ न मया श्रुतं न त्वया कथितम्; न त्वया कथितं न च भीमसेनेन श्रुतम् ।

१ **(नेपथ्ये)** समस्ससदु समस्ससदु भट्टिणी। [समाश्वसितु समाश्वसितु भट्टिनी।]

सहदेवः—(नेपथ्याभिमुखमवलोक्यात्मगतम्) अये कथं याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति। तत् कष्टतरमापतितम्।

यद्वैद्युतमिव ज्योतिरार्यें क्रुद्धेऽद्य संभृतम्।
तत् प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च)

(द्रौपदी सास्रं निश्वसिति)

३ **चेटी**—समस्ससदु समस्ससदु भट्टिणी। अवणइस्सदि दे मण्णुं णिच्चाणुबद्धकुरुवेरो कुमालो भीमसेणो। [समाश्वसितु समाश्वसितु भट्टिनी। अपनेष्यति ते मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः।]

६ **द्रौपदी**—हञ्जे बुद्धिमदिए, होदि एदं जइ महाराओ पडिऊलो ण भवे। ता

(**Behind the curtain**) Let my Queen take courage, take courage.

Sahadeva—(*Having looked at the curtain. To himself*) Oh, how, Yājñasenī [that is, Draupadī] is approaching the vicinity of my noble brother, with her eyes concealed by a veil (*paṭala*) of tears that are now and anon gathering up. So an extremely distressing situation has developed!

That lustre, like that of lightning, which to-day has gathered together (*sam*) in my noble brother, who is enraged, Kṛṣṇā will surely cause to increase, even like the rainy season! **14**

(*Then enter Draupadī as described and a maid*)

(*Draupadī tearfully heaves a sigh*)

Maid—Let my Queen take courage, take courage. Prince Bhīmasena, who has formed eternal enmity with the Kurus, will remove your grief.

Draupadi—Dear Buddhimatikā, [undoubtedly] would this

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१ 'आर्यक्रोधेन' २ सबाष्पम् ३ 'महाराअस्स पडिऊलो हुविस्सति (महाराजस्य प्रतिकूलो भविष्यति)' अतःपरं 'ता अदेसेहि मे णाहस्य वासभवनं (तदादेशय मे नाथस्य वासभवनम्)' इति द्रौपदीवाक्यं ततः 'एदु एदु भट्टिणी (एत्वेतु भट्टिनी)' इति चेटीवाक्यं पुनश्च 'इति परिक्रामतः' इति नाट्योक्त्यनन्तरम् 'एदं वासभवणं। एत्थ पविसदु भट्टिणी (एतद्वासभवनम्। अत्र प्रविशतु भट्टिनी)' इति चेटीवाक्यं च पठ्यते क्वचित्।

णाहं पेक्खिदुं तुवरदि मे हिअअं । [हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराजः प्रतिकूलो न भवेत् । तन्नाथं प्रेक्षितुं त्वरते मे हृदयम् ।]

९ **चेटी**—(विलोक्य) एसो कुमालो चिट्ठदि । ता णं उवसप्पदु भट्टिनी । [(विलोक्य) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी ।] (उभे परिक्रामतः ।)

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं । [हञ्जे, कथय नाथस्य

१२ ममागमनम् ।]

चेटी—जं देवी आणवेदि । (परिक्रम्योमसृत्य च) जअदु जअदु कुमालो । [यद्देव्याज्ञापयति । (परिक्रम्योपसृत्य च) जयतु जयतु कुमारः ।]

१५ **भीमसेनः**—(अशृण्वन् । सक्रोधं 'यत्तदूर्जितम्' १।१३ इति पुनः पठति)

चेटी—(परिवृत्य) भट्टिणि, पिअं दे णिवेदेमि । परिकुविदो विअ कुमालो लक्खीअदि । [भट्टिनि, प्रियं ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते ।]

१८ **द्रौपदी**—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि ता एअन्ते उवविट्ठा भविअ सुणोमि दाव णाहस्स ववसिदं । [हञ्जे, यद्येवं तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् ।]

(उभे तथा कुरुतः)

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happen, if His Majesty would not oppose [it]. Therefore my heart is in a hurry to see my lord.

Maid—(Having observed) Here is the Prince. Therefore let my Queen approach him. (*They both move on*)

Draupadi—Dear, report my arrival to my lord.

Maid—As the Queen commands. (*Having walked round and approached*) May the Prince be victorious, be victorious.

Bhimasen—(*Not listening. Recites again* i. 13 'That lofty etc.' in anger.)

Maid—(*Having turned round*) My Queen, I have to report to you a gladsome news. The Prince appears to be as though very much enraged.

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival] gives me consolation. Therefore taking a seat in a secluded place I [shall] just hear the resolve of my lord.

(*Both do so*)

२० **भीमसेनः**—(सक्रोधं सहदेवमधिकृत्य) किं नाम पञ्चभिर्ग्रामैः संधिः ।

मथ्नामि कौरवशतं समरे न कोपाद्
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
संचूर्णयामि गदया न सुयोधनोरू
संधिं करोतु भवतां नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम्) णाह, अस्सुदपूव्वं क्खु एदिसं वअणं । ता पुणो पुणो दाव भणाहि । [नाथ, अश्रुतपूर्वं खलु ते ईदृशं वचनम् । तत् पुनःपुनस्तावद्भण ।]

भीमसेन—('' 'मथ्नामि कौरवशतं–' १।१५ इति पुनः पठति)

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एवं गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ।

Bhimasena—(*Addressing Sahadeva angrily*) What ! I should like to learn (*nāma*), peace with five villages !

Shall I not out of anger destroy the hundred Kauravas in battle ? Shall I not drink the blood of Duḥśāsana from his chest ? Shall I not pound with my mace the thighs of Suyodhana ? Let *your* king, [if he likes], conclude a treaty on [that humiliating] condition ! **15**

Draupadi—(*Joyfully. Aside.*) My lord, never-heard-before is indeed such utterance of yours. Therefore just say it again and again.

Bhimasena—(*Recites again* i. 15 ' Shall I not out of anger ' etc).

Sahadeva—Noble Sir, has this message of the King been understood by my noble brother as being as it were void of [any] special meaning (*avyutpanna*) ?

Bhimasena—What again is the special meaning here ?

Sahadeva—Noble Sir, thus was the message sent by our worthy brother !

Bhimasena—To whom ?

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१ अतः प्राक् ' अशृण्वन्नेव ' इत्यधिकं क्वचित् ।

९ **सहदेवः**—सुयोधनस्य ।

भीमसेनः—किमिति ।

सहदेवः—

इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।
प्रयच्छ चतुरो ग्रामान् कंचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ।

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-
३ जतुगृहदाहद्यूतसभाद्यपकारस्थानोद्घाटनमेवेदं मन्ये ।

भीमसेनः—(साटोपम्) वत्स, एवं कृते किं भवति ।

सहदेव—आर्य, एवं कृते लोके[2] तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं
६ भवति । कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

Sahadeva—To Suyodhana.
Bhimasena—To what effect ?

Sahadeva—

Give [us] four villages, Indraprastha, Vṛkaprastha, Jayanta
and Vāraṇāvata, and any one [as] the fifth. **16**

Bhimasena—What then ?

Sahadeva—So, then, by means of this demand for villages individually named and owing to the non-mention of the fifth, I think [there has been made] just (*eva idam*) a clear pointing out (udghāṭana) of the places of grievous wrongs [done to us] such as poisoned food, burning the house of lac and [tempting us into] the gambling hall.

Bhimasena—(*Vehemently*) Dear brother, what would happen on this having been done ?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive of the annihilation of one's own family, will in the first place (*tāvat*) be revealed [to the world]. Moreover (*ca*) the irreconcilable (*asandheya*) nature (*tā*) of the Kuru king will at the same time be caused to be known.

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१ 'देहि मे चतुरो ग्रामान् पञ्चमं कंचिदेव तु' २ 'लोके अपयशःस्वगोत्र'

भीमसेनः—मूढ, सर्वमप्येतदनर्थकम्। कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम्।

९ लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम्। अपि च रे मूर्ख,

युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः।
न लज्जयति दाराणां सभायां केशकर्षणम्॥ १७॥

द्रौपदी—(जनान्तिकम्) णाह, णालज्जन्ति एदे। तुमं वि दाव मा विसुमरेहि। [नाथ, न लज्जन्त एते। त्वमपि तावन्मा विस्मार्षीः।]

३ **भीमसेनः**—वत्स, कथं चिरयति पाञ्चाली।

सहदेव.—आर्य, का खलु वेलात्रभवत्याः प्राप्तायाः। किं तु रोषावेशवशादार्यागताप्यार्येण नोपलक्षिता।

६ **भीमसेनः**—(दृष्ट्वा। सादरम्) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता। अतो न मन्युं कुर्तुमर्हसि।

Bhimasena—Fool, all this also is to no purpose. As for the irreconcilable nature of the Kuru king, it was at that very time established, when indeed by all of us without exception (*eva*), while proceeding to the forest from here, the destruction of the Kuru family was solemnly vowed. And even in the world, is the destruction of the family of the Dhārtarāṣṭras causing you shame ? Moreover, O fool,

The annihilation of the enemy's family out of anger causes you to blush in the world. Does not the pulling of the hair of [your] wife in the assembly put you to shame ? **17**

Draupadi—My lord, these feel not ashamed ! You at least (*tāvat*) do not forget.

Bhimasena—Dear brother, how, Päñcāli is delaying !

Sahadeva—Noble sir, indeed quite a long time has passed since her ladyship's arrival here. But owing to the influence of the vehemence of anger, the noble lady, though arrived, was not noticed by my noble brother.

Bhimasena—(*Having seen. With courtesy*) Queen, your ladyship, though arrived, was not noticed by us as our anger was roused. So it is not meet for you to entertain anger.

द्रौपद्री—णाह, उदासीणेसु तुम्हेसु मह मण्णु, ण उण कुविदेसु । [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु ।]

भीमसेनः—यद्येवमपगतपरिभवमात्मानं समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य च) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि ।

द्रौपदी—णाह, किं उव्वेअकालणं तुम्हेसु सण्णिहिदेषु । [नाथ, किमुद्वेगकारणं युष्मासु संनिहितेषु ।)

भीमसेनः—किमिति नावेदयसि । (केशानवलोक्य) अथवा किमावेदितेन ।

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोषितेषु च ।
पाञ्चालराजतनया वहते यदिमां दशाम् ॥ १८ ॥

द्रौपदी—हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो महपरिहवेण खिज्जइ । [हञ्जे बुद्धिमतिके, कथय । नाथस्य । कोऽन्यो मम परिभवेण खिद्यते ।]

चेटी—जं देवी आणवेदि । (भीममुपसृत्य । अञ्जलिं बद्ध्वा) सुणादु कुमालो ।

Draupadi—My lord, [it is] when you are indifferent [that] my anger [is roused] but not certainly (*na punaḥ*) when you are enraged.

Bhimsena—If so, consider yourself as one whose insults have departed i. e. are avenged. (*Having taken her by the hand, made her sit by his side and looked at her face*) How again do I observe your ladyship dejected as it were ?

Draupadi—My lord, what cause for dejection can there be when you are so close [to me] ?

Bhimasena—Why is it that you do not give [me] to know [it] ? (*Having looked at her hair*) Or, what need for [such] a telling ?

Since, while the sons of Pāṇḍu are alive and have not gone on a long journey, the daughter of the Pāñcāla king continues in this [miserable] condition. 18

Draupadi—Dear Buddhimatikā, tell my lord. Who else is pained at my insult ?

Maid—As the Queen commands. (*Having approached Bhīma*

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१ ' अपि '

वेणीसंहार २

इदोवि अहिअदरं अज्ज उव्वेअकालणं आसी देवीए । [यद्देव्याज्ञापयति ।... शृणोतु कुमारः । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्याः ।]

भीमसेनः—किं नामास्मादप्यधिकतरम् ! बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते
मुक्तवेणीं स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

चेटी—सुणादु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दाप्पमुहेण सवत्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दणं कादुं गदा । [शृणोतु कुमारः । अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवगण परिवृता आर्यायाः गान्धार्याः पादवन्दनं कर्तुं गता ।]

भीमसेनः—युक्तमेतत् । वन्द्याः खलु गुरवः । ततस्ततः ।

चेटी—तदो पडिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा । [ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा ।]

भीमसेन—(सक्रोधम्) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः ।

Having folded her hands) Let the Prince listen. To-day a cause for dejection, greater even than this, has occurred for the Queen.

Bhimasena—What, really (*nāma*) greater than even this ? Buddhimatikā, tell [it].

Who is this who acts like a moth towards [me] here (*asmin*), who am the forest-conflagration to bamboos (*vaṁśaḥ*) in the form of the family of the Kauravya [that is, Dhṛtarāṣṭra] by [rudely] touching Kṛṣṇā [that is, Draupadi] with her braid unloosed, as [by touching] the line of smoke [arising from the forest-conflagration], which is dark and has set up a column (*veṇī*) ? **19**

Maid—Let the Prince listen. To-day indeed the Queen, accompanied by the Mother [that is, Kunti] and surrounded by the group of the co-wives headed by Subhadrā, had gone to bow down to the feet of the revered Gāndhāri.

Bhimasena—This is proper. Elders deserve to be bowed down to. Then, [what] then ?

Maid—Then while returning, the Queen was seen by Bhânumati.

Bhimasena—(*With rage*) Ah, seen by the enemy's wife ! Alas, a [just] cause for the Queen's anger ! Further, (what)further ?

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१ 'बद्धवेणी' २ 'युक्तं क्रोधस्थानम्'

९ ततस्ततः ।

चेटी—तदो ताए देवीं पेक्खिअ सहीजणदिण्णदिट्ठीए सगव्वं ईसि विहसिअ मणिअं [ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम् ।]

१२ **भीमसेनः**—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटी—अइ जण्णसेणि, पेञ्च गामा पथीअन्ति त्ति सुणीअदि । ता कीस दाणीं वि दे केसा ण संजमीअन्ति । [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति १५ श्रयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते ।]

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत् तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि

Maid—Then, having seen the Queen and having cast a glance at the group of her friends. she smiled a little with pride and said.

Bhimasena—Not merely [was the Queen] seen, also addressed ! Oh, what shall we do ? Then, [what then] ?

Maid—'O Yājñasenī [that is, Draupadì], it is learnt that five villages are being prayed for. Then why even now are your hair not being tied ? '

Bhimasena—Sahadeva, [has this been] heard [by you] ?

Sahadeva—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana. See.

Indeed the minds of women become like [those of their] husbands on account of association. A creeper, though (naturally) sweet, no doubt brings on a swoon, when it has resorted to a poisonous tree. 20

Bhimasena—Buddhimatikā, what did the Queen say then ?

Maid—Prince, if she had been unaccompanied by her attendant, then the Queen would have replied.

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१ नास्तीदं भीमसेनवाक्यं क्वचित् । २ न दृश्यते प्रथममिदं वाक्यं केषुचित्पुस्तकेषु ।
३ 'पडिहीणं मम वअणं भवे (परिहीनं मम वचनं भवेत्) ' इति पाठः क्वचित् ।

३ परिजनहीना भवेत् तदा देवी भणति ।]

भीमसेनः—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअं । अइ भाणुमदि, तुह्माणं अमुक्केसु केसहत्थेसु कधं

६ अह्माणं देवीए केसा संजमीअन्ति त्ति । [ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्त इति ।]

भीमसेनः—(सपरितोषम्) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परि-

९ जनोचितम् । (अधीरमासनादुत्तिष्ठन्) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन ।

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं णाह, दुक्करं तुए परिकुविदेण । सव्वहा अणुगेह्णन्तु एदं ववसिदं दे भादरो । [किं नाथ, दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं

Bhimasena—What again did *you* say ?

Maid—Then I said thus : ' O Bhānumatī, while the masses of your hair [that is those of the wives of Kauravas] are not loosed, how will the hair of our Queen be tied ? '

Bhimasena—(*With satisfaction*) Well [done], Buddhimatikâ, well [done] ! That has been said which was proper for our attendant. (*Impatiently getting up from his seat*) Honoured daughter of the Pāñcāla King, in only a short while,

Bhìma will decorate your hair [O] Queen, with the hand reddened with the unctuous (*styāna*) coagulated (*avanaddha*) thick [*ghana*] blood of Suyodhana who will have the pair of his thighs well (*sam*) pounded by the strokes of the terrible mace brandished in my restless (*cancat*) arms. **21**

Draupadi—What is, my lord, difficult for you to do, when [once you are] violently (*pari*) enraged ? May your brothers support this resolve [of yours] by all means !

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१ 'अपविद्ध' २ 'उत्तम्भयिष्यति' ३ 'नाथ, अतिदुष्करं त्वया परिकुपितेन व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवताः ।'

३ ते भ्रातरः ।]

सहदवः—अनुगृहीतमेतदस्माभिः ।

(नेपथ्ये महान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेनः—

मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

(प्रविश्य संभ्रान्तः) **कञ्चुकी**—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलयः समुत्तिष्ठन्ति ।)

३ **भीमसेनः**—(ससंभ्रमम्) कासौ कासौ भगवान् ।

Sahadeva--This is accepted by us.

(*A tumult behind the curtain. All listen with amazement*)

Bhimasena—

By whom is this drum being beaten–(the drum, *dundubhi*) which is deep (*dhīraḥ*) like the sound of the Mandara mountain as it moved [round] with its caverns (*kuhara*) flooded (*pluta*) with water of the ocean agitated in the process of being churned, which is terrible (*caṇḍa*) like the mutual clashing (*saṁghaṭṭa*) of masses of thundering clouds of world-destruction on receiving the strokes of the sticks (*koṇaḥ*), which is the harbinger (*agradúta*) of the [effects of the] wrath of Kṛṣṇā, the stormy (*nirghāta*) wind foreboding the destruction of the Kuru family, and the friend of the echo of our roar ? 22

(*Having entered, confused*) **Chamberlain**—Prince, here indeed the divine Vāsudeva—

(*All get up, folding their hands*)

Bhimasena—(*With confusion*) Where [is] he, where [is] he, the divine Lord ?

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१ 'ताडितोऽयम् ।'

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन[1]—

(सर्वे संभ्रमं नाटयन्ति ।)

भीमसेनः—किं संयतः ।

कञ्चुकी—नहि नहि, संयन्तुमारब्धः[2] ।

भीमसेन—अथ किं कृतं देवेन ।

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिबिरसंनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति ।

भीमसेनः—(सोपहासम्) किं नाम दुरात्मा सुयोधनो भगवन्तं संयन्तुमिच्छति[3] । (आकाशे दत्तदृष्टिः) आः दुरात्मन् कुरुकुलपांसुल, एवमतिक्रान्तमर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति ।

Chamberlain—by Suyodhana, enraged at his partiality towards the Pāṇḍavas—

(*All gesticulate confusion*)

Bhimasena—What, seized ?

Chamberlain—Not indeed, not indeed ! [Merely] attempted to be seized !

Bhimasena—Then what was done by the Lord ?

Chamberlain—Then the high-souled Lord having disregarded the family of the Kurus that fainted at the encounter (*sampātaḥ*) of the refulgence of His Universe-Form displayed [by Him], arrived at the site of our camp [and] He [now] desires to see the Prince without delay.

Bhimasena—(*With ridicule*) What, is it possible (*nāma*) the evil-souled Suyodhana desires to seize the Lord ? (*Fixing his gaze in the sky*) Ah ! [you] evil-souled bane of the Kuru family, you on having thus transgressed [all] bounds, the wrath of the Pāṇḍavas would be but an [outward] instrument [of your destruction].

Sahadeva—Noble Sir, does not that wretch of Suyodhana know even the divine Vāsudeva in His proper character ?

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१ अतःपरम् 'संयमितुमारब्धः' इत्यधिकं सर्वेषु मुद्रितपुस्तकेषु २ 'संयमितुम्' ३ 'संयमितुम्'

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तं मोहान्धः कथमयममुं वेत्तु[2] देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्यास्यवसितं ज्ञास्यति कुमारः (निष्क्रान्तः)

३ (**नेपथ्य** । कलकलानन्तरम् भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्तः ।

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद् विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता ।

Bhimasena – Deluded indeed as is this evil-souled [one], how could he know ? See.

How could this [Duryodhana], blinded [as he is] by infatuation, know this ancient God, whom [sages], who find their full delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) concentration, who have by means of a profuseness of knowledge severed [all] knots (*granthi*) of ignorance (*tama*) and who are [firmly] established in [the quality of] goodness, realise as being extraordinarily great (*kamapi*) and lying beyond [the regions of] darkness and light ? 23

Venerable Jayandhara, what at present is [our] worthy brother doing ?

Chamberlain – The Prince will understand the doing of His Majesty after having gone [to him] in person. (*Goes out*)

(**Behind the curtain.** *After a tumult*) O, ye, commanders of our divisions (*akṣauhiṇī*) Drupada, Virāṭa, Vṛṣṇi, Andhaka, Sahadeva and others, and principal warriors of the army of the Kauravas, may you listen.

Here that great flame (*lit. lustre*) of wrath belonging to Yudhiṣṭhira, which was fed (*lit. gathered*) [long ago] in the wooden sticks (*araṇi*) of gambling by dragging the hair and

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१ 'किमपि' इति पाठः क्वचित् । २ 'वेत्ति' इति पाठान्तरम् ।

तद् द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिरं जृम्भते ॥ २४ ॥

भीमसेनः—(आकर्ण्य । सहर्षम्) जृम्भतां जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योतिः ।

३ **द्रौपदी**—णाह, किं दाणीं एसो पलअजलहरत्थाणिदमंसलो क्खणे क्खणे समरदुन्दुही ताडीअदि । [नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे समरदुन्दुभिस्ताड्यते ।]

६ **भीमसेनः**—देवि, किमन्यत् । यज्ञः प्रवर्तते ।

द्रौपदी—(सविस्मयम्) को एसो जण्णो । [क एष यज्ञः ।]

भीमसेनः—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः
संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

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garment of the Princess [Draupadí] which was [hitherto] checked with effort [by the King] with [his] mind apprehensive of the violation of his vow of truthfulness, and which was even sought (*lit. desired*) to be forgotten by the peaceful [Yudhiṣṭhira] wishing [to secure] the peace of the family, is spreading widely in the forest of the Kurus. **24**

Bhimasena—(*Having listened with joy*) May the flame of the wrath of our noble brother spread on and on with its course unimpeded.

Draupadi—My lord, why now is this war-drum, deep like the thundering of clouds of world-destruction, being beaten every moment ?

Bhimasena—My Queen, what else ? A sacrifice is proceeding.

Draupadi—(*With amazement*) What [kind of] sacrifice [is] this ?

Bhimasena—The sacrifice of war ! So indeed.

We four [are] the officiating priests; that divine Lord Hari [is] the director of the rites; the lord of men [that is, Yudhiṣṭhira] is [the sacrificer] initiated for [this] sacrifice of war; his wife [that is, Draupadi] is the [sharer]

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता[1] विक्रमानुरूपमाचरितुम्

भीमसेनः— वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव । (उत्थाय) ३ देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदी—(बाष्पं धारयन्ती) णाह, असुरसराहिमुहस्स हरिणो विअ मङ्गलं तुह्माणं होदु । जं[2] च अम्बा कुन्दी आसासदि तं तुह्माणं होदु । [नाथ, ६ असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु । यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु ।]

उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः ।

९ **द्रौपदी**—अण्णं च णाह, पुणोवि तुह्मेहिं समरादो आअच्छिअ अहं समास्सासइदव्वा । [अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याहं समाश्वासयितव्या ।]

भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया ।

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who has taken the [necessary] vow; the Kauravyas are the beasts [to be offered as victims]; the fruit is the soothing (*upaśānti*) of the pain of insults [suffered] by [our] beloved; for inviting the princes [to attend the ceremony], does the drum boom loudly 25

Sahadeva—Noble Sir, being commanded by our elder brother, let us now proceed to act in a way worthy of [our] valour.

Bhimasena—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother. (*Rising up*) My Queen we now go for [bringing about] the destruction of the Kuru family.

Draupadi—(*Checking the tears*)My lord, may [what is] auspicious attend on you, as on Hari, prepared for battle with the demons ! And whatsoever mother Kuntī hopes, may that be yours !

Both—The utterance of [what is] auspicious has been accepted by us.

Draupadi—And another thing, by you, my lord, having returned from the battle, I should even again be consoled.

Bhimasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain (*lit.-false*) consolation even now ?

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१ 'अनुज्ञातः' २ न विद्यते वाक्यमिदं क्वचित्ः ३ 'अण्णं च देवी भणदि । णाह तुम्हेहिं (अन्यच्च देवी भणति । नाथ युष्माभिः) ' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन पठितं क्वचित् ।

भूयः परिभवक्षान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा संचरिस्सध । जदो अप्पमत्तसंचरणिज्जाइं रिउबलाइं सु णिअन्ति । [नाथ, मा
३ खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीराः संचरिष्यथ । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते ।]

भीमसेनः—अयि सुक्षत्रिये,

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः ॥२७॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

You will not see again Vṛkodara [that is, myself], who has not totally destroyed the Kauravyas and whose face has [consequently] turned pale with shame at having to put up with insults. **26**

Draupadi –My Lord, indeed move not [on the field of battle], without having taken care of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yājñaseni [that is myself]. For, the enemy's forces are those where one ought to move without carelessness of any kind.

Bhimasena—O excellent lady of the warrior caste.

The sons of Pāṇḍu are adept in moving about in the [very] inmost water of the one [great] ocean of battle, where the brave foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of blood, fat (*vasā*), flesh and brains (*mastiṣka*) of elephants torn to pieces by mutual collisions, and where headless trunks [*kabandha*] dance to [the accompaniment of] the musical instruments in the from of the inauspicious female jackals, howling in their assembly (*goṣṭhī*) [gathered] for drinking the plentifu (*sphìta*) blood (*asṛk*) [that is spilt]. **27**

[*All go out*

END OF ACT I

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१ 'क्लान्ति'

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी)

३ **कञ्चुकी**—आदिष्टोऽस्मि महाराजदुर्योधनेन–' विनयंधर, सत्वरं गच्छ
त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसययान्न
वेति । यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः
६ समरभूमिं गत्वा समाजयितव्याः ' इति । तन्मया द्रुततरं गन्तव्यमित्यहो
प्रभविष्णुता महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवासः ।
अथवा किमिति जरामुपालभेय, यतः सर्वान्तःपुरचारिणामयमेव व्यावहारिको
९ वेषश्चेष्टा च । तथा हि ।

नोच्चैः सत्यपि चक्षुषोक्षितमलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

Act II

(*Then enters the Chamberlain*)

Chamberlain—I have been commanded by His Majesty Duryodhana, thus: "Vinayandhara, go you quickly. Let Queen Bhānumati be searched for [and it be ascertained] whether she has returned from [having performed] her customary duty (*samaya*) of bowing to the feet of my mother. For, having seen her (and) having gone to the field of battle are congratulations to be offered to the commanders of our army, Rādheya [that is, Karṇa] Jayadratha and others, who have killed Abhimanyu." Therefore I have to proceed very quickly: thus is proved how wonderful (*iti aho*) is the power of His Majesty; for overpowered with age as I am, my residence in the harem is just a matter of form (*maryādā*) and nothing more (*eva*). (Or rather why should I find fault with my old age, since just this [is the] costume and [this the] activity in keeping with custom (*vyāvahārika*) for all attendants of the inner apartment? To explain :

Even when (*api*) strong (*uccaiḥ*) eye-sight (*cakṣu*) was there, enough (*alam*) was not seen [by me] nor was [enough] heard, even after having heard. [By me] though able (*śakta*) [to walk unaided] the staff (*yaṣṭiḥ*) was resorted to (*samālamtitā*) as

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१ 'अवरोधव्यापारः' २ 'अन्तःपुरिकाणाम्' ३ 'वैयहारिकः' 'व्यवहारिकः' 'वैहारिकः' इत्यपि कुत्रचित्. ४ 'ईक्षितुम्'

सर्वत्र स्खलितेषु दत्तमनसा यातं[1] मया नोद्धतं
सेवान्धीकृतजीवितस्य[2] जरसा किं नाम यन्मे कृतम् ॥१॥

(परिक्रम्य । दृष्ट्वा[3] । आकाशे) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती । (कर्णं दत्त्वा) किं कथयसि—आर्य, एषा भानुमती देवी
३ पत्युः समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा[4] बालोद्याने तिष्ठतीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्थां देवीं महाराजस्य निवेदयामि । (परिक्रम्य) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना
६ वरं भवती न पुनर्महाराजः । योऽयमुद्यतेषु बलवत्सु, अथवा किं बलवत्सु, वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य) इदमपरमयथातथं स्वामिनश्चेष्टितम् । कुतः ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्यापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

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it was laid down (*adhikṛtā*) as [part and parcel of] my office (or duty, *adhikāra*). With mind directed (lit given, *dattamanasā*) everywhere, by me walking *(yātam)* erectly (*uddhatam*) was not indulged in *(na)*. What indeed (*nāma*) is there which has been done by old age to me, with my life blinded by service ? **1**

(*Having moved about. Having observed. In the air*) Vihaṁgikā, has Bhānumati returned after having bowed down to the feet of her mother-in-law ? (*Having directed his ear* [*towards her*]) What say [you] thus ? 'Worthy Sir, here Queen Bhānumati, who has performed the salutation to the feet of the elder [that is, Gāndhārī] and who from to-day has begun [the practice of some] religious observance, with a desire to [ensure] victory, in battle for her husband, is staying in the Bālodyāna. Then, good lady, go for your work, while I on my part shall report to His Majesty that the Queen is here. (*Having moved round*) Bravo, chaste lady, bravo ! Praiseworthy are you, though a woman, not, however, His Majesty, who is still (*ayam*) indulging in the pleasure of enjoyments in his harem, when his powerful—or why [should I say] powerful ? [it is enough if I say] Vāsudeva-helped—enemies, the sons of Pāṇḍu, have risen up ! (*Meditating*) Here is another instance of improper behaviour on the part of His Majesty. Why [do I say so] ?

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१ 'जातं तथा' २ 'सेवास्त्रीकृत' ३ 'गुरुदेवपाद' ४ अतःपरं 'देवगृहे' इत्यधिकं केषुचित्-पुस्तकेषु. ५ 'बलवत्स्वबलवत्सु वा वासुदेव०'

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वस्ति करिष्यति। तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि।

(निष्क्रान्तः)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च)

सखी—सहि भाणुमदि, कीस दाणिं तुमं सिविणअदंसणमेत्तस्स किदे अहिमा-
६ णिणो महाराअदुज्जोहणस्स महिसी भविअ एव्वं विअलिअधीरभावा अतिमेत्तं संतप्पसि। [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितधीरभावातिमात्रं संतप्यसे।]

९ **चेटी**—भट्टिणि, सोहणं भणादि सुवअणा। सिविणअन्तो[1] जणो किं ण क्खु पेक्खेदि[2]। [भट्टिनि, शोभनं भणति सुवदना। स्वपञ्जनः किं न खलु प्रेक्षते।]

This Bhiṣma caused to lie down [on bed] by means of arrows by the sons of Pāṇḍu, [—Bhiṣma] the conquerer of even that sage [Paraśurāma] whose axe was never (lit not, *a*) blunted (kuṇṭha) even since the seizure *(grahaṇa)* of weapon [by him for us], causes not (lit 'is not for') [any] anguish (*tāpa*) [on the part] of this one [here, *asya*]. This one is delighted (*prītaḥ*) [all the same] at the slaughter (*vadha*) of Abhimanyu with his bow cut [into pieces] *(lūna)* by the enemies, [—himself but] a lad, all alone, fatigued *(śrānta)* with [efforts to secure] victory over many a senior *(praudha)* bow-wielder. 2

Fate would [I hope] bring about our well-being in every way. Then let me report to His Majesty that the Queen is here.

(*Goes out*)

END OF PRELUDE

(Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid)

Friend—Friend Bhānumatī, why now are you, even while being the Queen of the proud and great king, Duryodhana, thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—[My] Queen, Suvadanā speaks aright. What indeed does a person dreaming not see?

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१ 'सिविणअन्तो (स्वप्नयन्)' २ 'प्पलवदि (प्रलपति)'

भानुमती—हञ्जे, एव्वं एदं। किं णु एदं सिविणअं अदिमेत्तं अकुसल
१२ दंसणं मे पडिभादि। [हञ्जे, एवमेतत्। किन्तु एष स्वप्नोऽतिमात्रमकुशल-
दर्शनो मे प्रतिभाति।]

सखी—जइ एव्वं ता कहेदु हिअसही। जेण अह्मे वि पडिट्ठावअन्तीओ
१५ प्पसंसाए देवदासंकित्तणेण अ पडिहडिस्सामो। [यद्येवं तत् कथकतु प्रियसखी।
येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्यावः।]

चेटी—देवि, एव्वं एदं। अकुसलदंसणा वि सिमिणआ प्पसंसाए कुसलपरि-
१८ णामा होन्ति त्ति सुणीअदि। [देवि एवमेतत्। अकुशलदर्शना अपि स्वप्नाः
प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते।]

भानुमती—जइ एव्वं ता कहइस्सम्। अवहिदा होध। [यद्येवं तत्
२१ कथयिष्ये। अवहिते भवतम्।]

सखी—कहेदु पिअसही। [कथयतु प्रियसखी।]

भानुमती—मुहुत्तअं चिट्ठ जाव सव्वं सुमरिस्सम्। [मुहूर्तं तिष्ठ यावत्
२४ सर्वं स्मरिष्यामि।] चिन्तां नाटयति)

(ततः प्रविशति दुर्योधनः कञ्चुकी च)

दुर्योधनः—सूक्तमिदं कस्यचित्।

Bhanumati—Dear, this is so. But this dream appears to me to be having an extremely inauspicious sight.

Friend—If so, let my dear friend tell [it], so that we two also, [by] counteracting [that dream], shall drive away [its evil effect] by means of eulogy of [the gods] and muttering [the names of] deities.

Maid—[My] Queen, this is so. It is heard that dreams, though having an inauspicious sight, come to have a happy consequence by means of eulogy [of deities].

Bhanumati—If so, then I shall tell. Do you two be attentive.

Friend—Let my dear friend tell.

Bhanumati—Wait for a while, till I shall recall everything.

(*Gesticulates thinking*

(*Then enter Duryodhana and the Chamberlain*)

Duryodhana—This a good saying of some one.

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।
करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

कञ्चुकी—देव, नेदंमतिदुष्करमाचार्यशस्त्रप्रभावाणाम् । कर्णजयद्रथयोर्वा का ३ नामात्र श्लाघा ।

राजा—विनयंधर, किमाह भवान् । एको बहुभिर्वा क्षीणशरासनश्च निहत इत्यत्र का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम्) देव, न ममायं संकल्पः । किं तु वः पौरुषप्रतीघातोऽस्माभिरनालोचितपूर्व इत्यत एवं विज्ञापयामि ।

An injury to the enemies, whether great or small, inflicted whether by oneself or by another, whether, covertly (*guptyā*) or openly (*sakṣât*), causes great satisfaction. 3

So that to-day having heard that Abhimanyu is killed by Droṇa, Karṇa, Jayadratha and others, our heart has as it were been comforted (*samucchvasitam*)

Chamberlain—Your Majesty, this was not very difficult to do for the powers of the weapon of the Ācārya [that is, Droṇa]. Or, what possible praise could belong to Karṇa and Jayadratha in [this matter] ?

King—Vinayandhara, what do you say ? 'A boy, [who was] single-handed and who had his bow cut off, was killed by many—here in this matter what praise can [possibly] belong to the best of the Kurus ?' Fool see.

That same praise which belonged to the sons of Pāṇḍu when the aged son of Gaṁgā [that is, Bhíṣma] was killed [by them] by placing Śikhaṇḍin in front, will belong to us. 4

Chamberlain—(*With bewilderment*) Your Majesty, this is not my thought. But the failure of your valour has never been contemplated [as possible] by us before—thus for this reason I respectfully say so.

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१ 'नैव...चार्यस्य शस्त्रप्रभावात्' २ अस्मात् परं 'तदत्र न खलु कश्चिद्दोषः' इत्यधिकं क्वचित्पुस्तके ।

३ **राजा**—एवमिदम्

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥५॥

कञ्चुकी—(कर्णौ पिधाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयंधर, किं मयोक्तम् ।

कञ्चुकी—

संहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतं सुयोधनः ॥६॥

एतद्विपरीतमभिहितं देवेन ।

राजा–विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात्
३ प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

King —So this is.

Not after long the son of Pāṇḍu shall by means of this strength, slay in battle, Suyodhana, together with the host of his servants, his kith and kin, his friends, his sons and his brothers. 5

Chamberlain—(*Having closed his ears. With fright*) May sin be quelled ! May evil be counteracted !

King—Vinayandhara, what was [it that was] said by me ?

Chamberlain–

Not after long Suyodhana shall, by means of his strength, slay in battle, the son of Pāṇḍu, together with the host of his servants, his kith and kin, his friends. his sons and brother.

The contrary of this was said by Your Majesty !

King—Vinayandhara, to-day indeed Bhānumatí, without having taken leave of me as usual, went out of my sleeping chamber just [early] in the morning. So my mind is very much disturbed. Therefore point out [to me] that region where there is Bhānumatì.

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१ ‘ (‘ सहभृत्यगणम् ’ इत्यादि पठति) एतद्विपरीतमभिहितं देवेन ।’

कञ्चुकी—इत इतो देवः ।

(उभौ परिक्रामतः ।)

६ **कञ्चुकी**—(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय) देव पश्य पश्य । एतत्तु-
हिनकणशिशिरसमीरणोद्वेल्लितबन्धनच्युतशेफालिकाविरचितकुसुमप्रकरमीषदा-
लोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुल-
९ कुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु
देवः । तथा हि ।

प्रालेयमिश्रमकरन्दकरालकोशैः
पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।
अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध-
संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

Chamberlain—This way, this way, [may] Your Majesty [come].

(*Both move about*)

Chambarlain—(*Having looked ahead. Having inhaled fragrance from all sides*) Your Majesty, see, [just] see. Here lies in front of you the Bālodyāna, where a bed (*prakara*) of flowers is formed by the Śephālikās that have dropped from their stems tossed up by the wind, that is cool owing to particles of frost, where the loveliness of Priyaṁgu creepers (*Śyāmalatā*) is surpassed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of day-break. Therefore let Your Majesty observe. So indeed.

The bees, fallen down [on the ground] along with the flowers that have blown at night, with their interiors (*kośa*) rendered uneven (*karāla*) with honey mixed with frost [prāleya] [now] fall upon the day-lotuses, indicated [to them] by the intense (sāndra) fragrance [proceeding] from the interiors of their buds opened (lit broken *bhinna*) by the rays of the sun (*arka*). 7

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१ 'वृन्तबन्धुर' २ 'पाण्डुफलिनी'

राजा-(समन्तादवलोक्य)विनयंधर, इदमपरममुष्मिन्नुषसि रमणीयतरम्। पश्य।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-
र्हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः।
स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः॥ ८॥

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति। तदुपसर्पतु देवः।

३ **राजा**—(दृष्ट्वा) आर्य विनयंधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम्। अहमप्येष देवीं दृष्ट्वानुपदमागत एव।

कञ्चुकी—एष कृतो देवादेशः। (निष्क्रान्तः)

६ **सखी**—पिअसहि, अवि सुमरिदं तुए। [प्रियसखि, अपि स्मृतं त्वया।]

King—(*Having looked around*) Vinayandhara, here is another [sight] looking more charming at this [hour of] dawn. See.

These bees who are awakened [from their sleep], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the spaces (*upāntaḥ*) between the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*aṅgarāgaḥ*) [in the form of the pollen] is [only] slightly (*stoka*) visible owing to close dalliance (*parimalaḥ*) [at night], are leaving along with their mates, their bed in the form of the interior (*garbha*) of lotuses [which are now] full-blown (*vikaca*). 8

Chamberlain—Your Majesty, here, I say (*nanu*), is Bhānumatì sitting in company with Suvadanā and Taralikā. Then may Your Majesty approach [her].

King—(*Having seen*) Worthy Vinayandhara, go you to make ready my war-chariot. I also shall here follow you close upon your heels after having seen the Queen.

Chamberlain—Here is Your Majesty's bidding done.

(*Goes out*)

Friend—Dear friend, has [the dream] been recalled [by you]?

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१ 'भार्भिः'

भानुमती—सहि, सुमरिदम्। अज्ज किल पमदवणे आसीणाए मम अग्गदो एव्व केण वि अदिसइददिव्वरूपेण णउलेन अहिदं वावादिदम्। [सखि, स्मृतम्। अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेनाहिशतं व्यापादितम्।]

उभे—(अवधार्य। आत्मगतम्) सन्तं पावम्। पडिहदं अमङ्गलम्। (प्रकाशम्) तदो तदो। [शान्तं पापम्। प्रतिहतममङ्गलम्। (प्रकाशम्) ततस्ततः।]

भानुमती—अदिसंदावोद्विग्गहिअआए विसुमरिदं मए। ता पुणोवि सुमरिअ कहइस्सम्। [अतिसंतापोद्विग्नहृदयया विस्मृतं मया। तत् पुनरपि स्मृत्वा कथयिष्ये।]

राजा—अहो, देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा तिष्ठति। भवतु। अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धालापम्। (तथा स्थितः।)

सखी—सहि, अलं संदावेण। कहेदु पिअसही। [सखि, अलं संतापेन। कथयतु प्रियसखी।]

Bhānumatī—Friend, [it] has been recalled. To-day indeed just in front of me sitting in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who possessed surpassing celestial beauty.

Both—(*Having grasped. To themselves*) May sin be quelled. May inauspicious [happening] be counteracted ! (*Aloud*) Then, [what] then ?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten. Therefore recollecting even again I shall tell.

King—Oh, Queen Bhānumatī is sitting [here, engaged in] holding some consultation with Suvadanā and Taralikā. Be it [so]. Concealed by this network of creepers I shall just hear their confidential talk. (*Stands so*)

Friend—Friend, away with anguish. Let [my] dear friend tell.

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१ 'अपवार्य' २ 'संदावावगहीअ (संतापावगृहीत)' or 'संदावावगहीदरिअआए सुणोपि मए किसुमरिदम् (संतापावगृहीतहृदयया पुनरपि मया विस्मृतम्) इति बहुपुस्तकानां पाठः।

राजा—किं नु खल्वस्याः संतापकारणम्। अथवानामन्त्र्य मामियमद्य वास-
२१ भवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः। अयि भानुमति, अविषयः खलु दुर्योधनो भवत्याः कोपस्य।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य) अथवा।

इयमस्मदुपाश्रयैकचित्ता
मनसा प्रेमनिबद्धमत्सरेण।
नियतं कुपितातिवल्लभत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति।

King—What indeed could possibly be the cause of her anguish? Or, rather, since today she went out of my sleeping chamber without having taken her leave of me, her anger was already (*eva*) guessed by me. O Bhānumati, indeed Duryodhana is not an object of your anger.

Was the noose of my creeper-like arms round your neck caused to be slackened through carelessness by me? Were you not today honoured [by me] by turning my face towards you at [the time of] your rollings during interruptions of sleep? Was I seen by you in a dream [to have become so] mean (*laghu*) [as] to hold private conversation with another woman? What fault, [O] beloved, do you find in me, who am fit to be censured like a servant [on being found guilty]? **9**

(Having meditated) Or rather,

This [lady], whose undivided (*eka*) heart has us as its resort, has, with a mind in which jealousy has been formed by love, having fancied of herself some slight offence on my part, [just] on account of [my] being very dear [to her], to be sure, become angry. **10**

Yet, we shall just hear what possibly she would say.

भानुमती–तदो अहं तस्स अदिसहदद्दिव्वरूविणो णउलस्स दंसणेण उच्छुआ
३ जादा हिदहिअआ अ । [ततोऽहं तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ।]

राजा-(सवैलक्ष्यम्) किं नाम । अतिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका
६ जाता हृतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः। (सोत्प्रेक्षम् 'इयमस्मद्'–२।१० इति पठित्वा) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । ('किं कण्ठे' २।९
९ इत्यादि पठित्वा । दिशोऽवलोक्य) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः क्वापि परिभ्रान्तः । आः पापे, मत्परिग्रहपांसुले,

तद् भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्गुरुषि विनयव्युत्क्रमेऽप्येष रागः ।

Bhānumatī—Then at the sight of that ichneumon (*nakulaḥ*) of excellent divine beauty, I became uneasy (*utsukā*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated].

King—(*With bewilderment*) What [did you say]? I should certainly like to know (*nāma*). 'I became eager at the sight of Nakula [the fourth Pāṇḍava and a son of Mādri] of excellent celestial beauty and my heart was captivated!' Then is it that by this sinful woman, fallen in love with the son of Mādrī, we have been duped? (*Having ironically repeated* ii. 10 'This [lady] whose undivided etc.,') Deluded Duryodhana, what would you say now, (you) who were thinking highly of yourself, while [all the time you were] being deceived by this wanton woman? (*Repeating* ii. 9 'Did I through carelessness' etc: *Having looked about in* (*all*) *directions*) Oh, for this purpose precisely this [lady] had a longing for a solitary place early in the morning and a special liking for mutual conversation with friends. But Duryodhana, owing to infatuation, knew not the real stuff of the harlot's heart and was deluded [just] anywhere! Ah! sinful woman, disgraceful wife of mine,

[How charming was] that timidity of yours in my presence, [and how ignoble are these] adventures of this kind! That

तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो [ततस्ततः ।]

भानुमती—तदो उज्झिअ तं आसणट्ठाणं लदामण्डवं पविसिदुं आरद्धा। तदो सोवि मं अणुसरन्तो एव्व लदामण्डवं पविट्ठो । [तत उज्झित्वा तदासनस्थानं लतामण्डपं प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
मावेदितो रहसि मत्सुरतोपभोगः ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीर्नासि पापहृदये न सुखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ततस्ततः ।]

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praise [bestowed] on our person, [and] this passion for even the transgression of modesty ! And that generosity towards me who am [now proved to be] dull-witted [and this] unaccountable (*kopi*) mode of wantonness ! In that celebrated spotless (*vitamas*) family [did you have your] birth, [and] this [is the] scandalous conduct [you have been indulging in]. **11**

Friend—Then, [what] then ?

Bhānumatī—Then having abandoned the place where I was seated I began to enter the bower of creepers. Then he also entered the bower of creepers, even closely following me.

King—Oh, the ill breeding (*aśālínatā*) of this sinful woman, [well] worthy of a harlot !

Are you not, [O] evil-hearted woman, ashamed to disclose to-day your evil conduct before those very friends [of yours] here to whom you communicated, in private, enjoyment of amorous sports with me, in a manner in which you formed a very deep attachment [to them] owing to a long-standing (*cira*) affection (*praṇaya*) ? **12**

Both—Then, [what] then ?

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१ 'बालभावम्' २ 'ह्रीतासि'

भानुमती—तदो तेण सप्पगब्भपसारिअकरेण अवहिदं मे त्थणंसुअम्।

३ [ततस्तेन सर्पगर्भ-(सप्रगल्भ)-प्रसारितकरेणापहृतं मे स्तनांशुकम्।]

राजा—(सक्रोधम्) अलमिदानीमतः परमाकर्णनेन। भवतु तावत् तस्य परव-
नितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि। (किंचिद् गत्वा।
६ विचिन्त्य) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया। (निवर्तते।)

उभे—तदो तदो। [ततस्ततः।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलतूररवमिस्सेण वारविलासिणीजण-
९ संगीदरवेण पडिबोधिदम्हि। [तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारवि-
लासिनीजनसंगीतरवेण प्रतिबोधितास्मि।]

राजा—(सवितर्कम्) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं
१२ भवेत्। अथवा सखीवचनादेव व्यक्तिर्भविष्यति।

(उभे सविषादमन्योन्यं पश्यतः।)

Bhānumatī—Then by him, who *stretched out his hand that held a serpent* in it, [*also punningly*—who *boldly stretched out his hand*], was removed my breast garment.

King—*(Angrily)* Now enough of hearing further than this. Well then *(bhavatu)*, in the first place (*tāvat*), I shall take away the life of that accursed son of Mādrī, who has been audacious enough to outrage another 's wife. **(** *Having gone a little. Having thought)* Or rather, this very [woman] of sinful character ought to be punished first. *(Returns)*

Both—Then, [what] then ?

Bhānumatī—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [played upon] at dawn, belonging to my noble lord, I was roused.

King—(*With conjecture*) Is it possible (*nāma*) that she has described the vision in a dream, [as can be guessed] from [her words] ' I was roused ' ? Or, from the words of her friend alone there would be a clearing up [of the matter].

(*Both look at each other with dejection*)

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१ 'सगव्व (सगर्व)'

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाणं णईणं सलिलेण अवहारीअदु।

१९ भअवदाणं: बम्हणाणं वि आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु। [यदिहाल्याहितं तद्भागीरथीप्रमुखानां नदीनां सलिलेनापहियताम् । भगवतां ब्राह्मणानामप्याशिषाहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु।]

१८ **राजा**—अलं विकल्पेन। स्वप्नदर्शनमेवैतदनया वर्णितम्। मया पुनर्मन्दधियाऽन्यथैव संभावितम्।

दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतो
दिष्ट्या नो परुषं रुषार्धकथने किंचिन्मया व्याहृतम्।
मां प्रत्याययितुं विमूढहृदयं दिष्ट्या कथान्तं गता
मिथ्यादूषितयानया विरहितं दिष्ट्या न जातं जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं एत्थ पसत्थं किं वा असुहसूअअं त्ति। [हला, कथय किमत्र प्रशस्तं किं वाशुभसूचकमिति।]

(सखी चेटी चान्योन्यमवलोकयतः।)

Suvadana—Whatever [might be] calamitous here [in this dream], let that be driven away by the water of the rivers headed by the Bhāgīrathī. Also by the blessing of the revered Brāhmaṇas and by means of the divine fire, sacrificed with oblations [and hence] in fully (*pra*) ablaze, let it be destroyed.

King—Away with doubt. The vision of a dream alone has here been described by her. By me dull-witted as I am, however, it was construed quite otherwise.

Fortunately did I not step forth [into her presence] in anger produced by delusion due to [the story] being [only] half heard. Luckily [again] was nothing harsh said by me in rage, while [yet] half [of the story] was narrated. Fortuuately the narrative [soon] reached its end, [as it were] to convince me whose mind had been totally confused. Fortunately the world did not become void of her, who had been falsely accused.

Bhānumatī—Dear [friend], tell [me] what here is auspicious, or what indicates evil.

(*The friend and the maid look at each other*)

सखी—(अपवार्य) एत्थ णत्थि त्थोअं वि सुहसूअअम्। तदो अलीअं कधअन्ती पिअसहीए अवराहिणी भविस्सम्। सो दाणीं सिणिद्धो जणो जो पुच्छिदो परुसं वि हिदं भणादि। (प्रकाशम्) सहि, सव्व एदं असुहणिवेदणम्। ता देवदाणं पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु। ण हु दाढिणो णउलस्स वा दंसणं अहिसदवहं अ सिविणए पसंसन्ति विअक्खणाओ। (अपवार्य) अत्र नास्ति स्तोकमपि शुभसूचकम्। ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि। स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति। (प्रकाशम्) सखि, सर्वमेवैतदशुभनिवेदनम्। तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम्। न खलु दंष्ट्रिणो नकुलस्य दर्शनमहिशतवधं च स्वप्ने प्रशंसन्ति विचक्षणाः।]

राजा—अवितथमाह सुवदना। नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति[2] नियतमनिष्टोदर्कं तर्कयामि।

Friend—(*Aside*) Here there is not even a little that indicates [any thing] auspicious. Then [if] I tell a lie, I shall have committed a crime against my dear friend. That, to be sure (*idānīm*) is an affectionate person, who, when asked, says [what is] beneficial, though harsh. (*Aloud*) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a number (*janaḥ*) of twice-born people [that is, Brāhmaṇas]. Indeed the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King—Truth [it is that] Suvadanā has told. Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon—this (*iti*) surely [will lead to] evil in the end, I guess.

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१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्य।' इत्याकारकनाटयोक्तिपूर्वकं सखीचेटयोर्भाषणत्वेन पठितं पुस्तकद्वये। २ 'इति' इत्येव पाठः क्वचित् 'च' इत्येव च क्वचित्।

पर्यायेण हि दृश्यन्ते स्वप्नाः कामं शुभाशुभाः ।
शतसंख्या पुनरियं सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दनं सूचयित्वा) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति[1] । (सावष्टम्भम्) अथवा भीरुजनहृदयप्रकम्पनेषु का ३ गणना दुर्योधनस्यैवंविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो निमित्तान्युपयाचितम्[2] ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कायपनयामि ।

भानुमती—हला सुवअणे, पेक्ख दाव उदअगिरिसिहरन्तरविमुक्करहवरो[3] ३ विअलन्तसंझाराअप्पसण्णदुरालोअमण्डलो[4] जादो भअवं दिवहणाहो । [हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्संध्यारागप्रसन्न-दुरालोकमण्डलो जातो भगवान् दिवसनाथः ।]

Granted that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*paryāyeṇa*). But this number hundred as though points to me along with my brothers. **14**

(*Indicating* [*with appropriate gesticulations*] *the throbbing of the left eye*) Ah ! how indeed are evil omens, creating agitation of mind on the part of me, [who am] Duryodhana ? (*Haughtily*) Or, what cares Duryodhana for such things [as omens] which are capable of causing tremor in the heart of [only] the timid persons ? And this [very] view has been expressed in verse by Aṁgiras.

The movement of planets, a dream, omens [and] a conditional gift [to a deity] (*upayācitam*) bear fruit by way of sheer accident. The knowing ones fear them not. **15**

Therefore let me remove Bhānumatī's vain fear, [so] natural to a woman's nature.

Bhanumtī—Dear Suvadanā, just see, the divine lord of the day with his excellent chariot, freed [to rise up] (*vimukta*) [from itself] by the region (*antaraḥ*) of the peak of the rising mountain, has become possessed of his orb, serene [but] difficult to look at, as his twilight ruddiness is fast (*vi*) slipping away:

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१ 'आवेदयन्ति' २ 'अनिमित्तान्युपयाचितम' 'अनितित्तौत्पतिकं तथा.
३ 'सिहरन्तरिद (शिखरान्तरित)' ४ 'विअलिअ (विगलित)'

६ **सखी**—सहि, रोसेणिदकणअपत्तसरिसेण लदाजालन्तरापडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिऊ दुप्पेक्खणिज्जो जादो भअवं सहस्सकिरणो। ता समओ दे लोहिदकुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम्।

९ [सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरालपतितकिरणनिवहेन पिञ्जरितोद्यान-भूमिभागः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः। तत् समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम्।]

१२ **भानुमती**—हञ्जे तरलिए, उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि। [हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवतः सहस्ररश्मेः सपर्यां निर्वर्तयामि।]

१५ **चेटी**—जं देवी आणवेदि। [यद्देव्याज्ञापयति] (निष्क्रान्ता।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः।

(प्रविश्य।) **चेटी**—देवि, एदं अग्घभाअणम्। ता निव्वट्टीअदु भअवदो सह-

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Friend—Friend, the thousand-rayed divine [sun] has become very difficult to gaze upon, like an enemy, who has accomplished his vow [of revenge]-[the sun] who has rendered tawny (*piñjarita*) the ground-portion of the garden with the multitude of his rays penetrating through the interstices of a net-work of creepers, that [multitude] resembles leaves of burnished gold. Therefore it is time for you to wait upon [the sun] with an offering (*arghaḥ*) containing in it red flowers and sandal.

Bhānumatī—Dear Taralikā, bring me the vessel containing materials of the offering, so that (*yāvat*) I shall accomplish the worship of the divine thousand-rayed one [sun].

Maid—As the Queen commands. *(Goes out)*

King—This surely is an exceedingly (*tara*) good opporunity to go near the Queen.

(*Having entered*) **Maid**—My Queen, here is the vessel containing materials of offering, Then let the worship of the divine thousand-rayed [sun] be carried out.

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१ 'रोसाण्णिदकण्णकन्तिसस्सरोंएण (रोषान्वितकर्णकान्तिसश्रीकेण)'. 'रोसाण्णिदकणअकन्तिसस्सरीएण (रोषान्वितकनककान्तिसश्रीकेण)'. २ 'रिउदुप्पेक्खणिज्जो, '(रिपुदुष्प्रेक्षणीयः)'

१८ स्सरस्सिणो सत्तरिआ । [देवि, एतदर्घ्यभाजनम् । तन्निर्वर्त्यतां भगवतः
सहस्ररश्मेः सपर्या ।]

(राजोपसृत्य संज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति)

२१ **सखी**—(विलोक्यात्मगतम्) कहं महाराओ समाअदो । हन्त, किदो से
पिअसहीए णिअमभङ्गो रण्णा । [कथं महाराजः समागतः । हन्त, कृतोऽस्याः
प्रियसख्या नियमभङ्गो राज्ञा ।]

२४ **भानुमती**—(दिनकराभिमुखी भूत्वा) भअवं, अम्बरमहासरेक्कसहस्सपत्त,
पुव्वदिसावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीवअ, एत्थ सिविण-
अदंसणे जं किं वि अच्चाहिदं तं भअवदो पणामेण कुसलपरिणामि ससदब्भा-
२७ दुअस्स अज्जउत्तस्स होदु । (अर्घ्यं दत्त्वा) हंञ्जे[1] तरलिए, उवणेहि मे कुसुमाई
जाव अवराणं वि देवदाणं सवरिअं णिव्वट्टेमि । [(दिनकराभिमुखी भूत्वा)
भगवन् अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक,
३० सकलभुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत् किमप्यत्याहितं तद् भगवतः
प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु । (अर्घ्यं दत्त्वा)
हञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवताना सपर्यां
निर्वर्तयामि] (हस्तौ प्रसारयति)

(The king having approached and, sent away the attendant with a signal, takes the vessel containing materials of offering himself and hands [it over to the Queen])

Friend—*(Observing, To herself)* How, His Majesty has arrived ! Alas, the violation of the vow of this dear friend [of mine] has been done by the King.

Bhānumatī–(*Having turned her face towards the sun*) O divine [sun], the one thousand-petalled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the entire world, whatever may be calamitous in this vision of a dream–may that, [I pray,] by virtue of my salutation to [you] the divine [Lord], turn out happy in its consequence, to my noble lord along with his hundred brothers. (*Giving the offering*) Dear Taralikā, bring me flowers so that I shall accomplish the worship of other deities too. (*Stretches out her hands*)

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१ 'हला'

(राजा पुष्पाण्युपनयति । स्पर्शामुखमभिनीय कुसुमानि भूमौ पातयति)

भानुमती—(सरोषम्) अहो पमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससंभ्रमम्) कधं अज्जउत्तो । [अहो प्रमादः परिजनस्य । (परिवृत्य दृष्ट्वा । ससंभ्रमम्) कथमार्यपुत्रः ।]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने देवी ।

(भानुमती लज्जां नाटयति ।)

राजा—अयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
परिजनपथवर्तिन्यत्र किं संभ्रमेण ।
स्मितमधुरमुदारं देवि[1] मामालपोच्चैः
प्रभवति मम पाण्योरञ्जलिः[2] सेवितुं त्वाम् ॥ १६ ॥

भानुमती—अज्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सिं वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः ।]

(*The King brings the flowers. Having gesticulated the pleasure of touch* [*of her hand*], *he lets the flowers fall on the ground*)

Bhānumatī—Oh, [how great is] the carelessness of servants ! (*Having turned round* [*and*] *seen. With confusion*) How, my noble lord !

King—My Queen, unskilled is this servant on such an occasion of service. The Queen therefore has [full] power to punish [him].

(*Bhānumatī acts bashfulness*)

King—O [my] beloved,

Direct towards [me] here (*atra*) who am standing on the path of [i. e. as] your servant, your eye accustomed to move towards the white extensive corner (apāṁga). Why this flutter ? Talk to me loudly, Queen, [and] in a manner sweet owing to smile, and dignified (*udāra*). The cavity of my hands is [ever] ready to serve you.

Bhānumatī—Noble my lord, on the part of me, permitted by you, there is a desire in respect of a certain vow.

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१ 'भीरु' २ '०लिस्त्वं स्पृशास्मान्'

राजा—श्रुतविस्तर एवास्मि भवत्याः स्वप्नवृत्तान्तं प्रति। तदलमेवं प्रकृति-सुकुमारमात्मानं खेदयितुम्।

भानुमती—अज्जउत्त, मं सङ्का बाहेइ। ता अणुमण्णदु मं अज्जउत्तो। [आर्य-पुत्र, मां शङ्का बाधते। तदनुमन्यतां मामार्यपुत्रः।]

राजा—(सगर्वम्) देवि, अलमनया शङ्कया। पश्य।

किं नो व्याप्तदिशां प्रकम्पितभुवामक्षौहिणीनां फलं
किं द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि।
भीरु भ्रातृशतस्य मे[1] भुजवनच्छायासुखोपास्थितां
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, ण हु मे किं वि आसङ्कालणं तुह्मेसु सण्णिहिदेसु। किं तु अज्जउत्तस्स एव्व मणोरहसंपत्तिं अहिणन्दामि। [आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु। किंत्वार्यपुत्रस्यैव मनोरथसंपत्ति-मभिनन्दामि।]

King—Even with details heard, am I, [the details] pertaining to the account of your dream. No use *(alam)* therefore thus fatiguing your naturally delicate frame *(ātmānam)*.

Bhānumatī—Noble my lord, fear torments me. Therefore let my noble lord permit me.

King—*(With pride)* My Queen, away with this fear. See. What is the use of our divisions (*akṣauhiṇī*) which have pervaded [all] the quarters and have caused the [very] earth to tremble [under their tread], what is the good of Droṇa aud the arrows of the Aṁga king [that is, Karṇa] (if you are thus distressed)? [O] timid one, you are the wife of the lord of lions, [namely Duryodhana residing comfortably in the shade of the forest of arms of my hundred brothers. What can be the cause of fear to you ?

17

Bhānumatī—Noble my lord, indeed there is no cause of fear whatever to me while you are near. But I take delight in the fulfilment of the heart's cherished desires of my noble lord himself.

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१ 'या'

राजा—अयि सुन्दरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया
६ विहरामीति । पश्य ।

प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं[1]
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा
वक्त्रेन्दुं ते नियममुषितालक्तकाङ्कांधरं वा[2]
पातुं वाञ्छा परमसुलभं किं नु[3] दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति)

भानुमती—(सभयं राजानं परिष्वज्य) परित्ताअदु परित्ताअदु अज्जउत्तो ।
३ [परित्रायतां परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य) प्रिये, अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे
झाङ्कारी शर्करालः पथिषु विटपिनां स्कन्धकाषैः सधूमः ।

King—O beautiful my heart's cherished desires are having this much extent only that I should sport at will in the company of my beloved. See.

[On my part there is] a longing to drink your moon-like face, by which the beauty of a lotus is being surpassed [lit drunk] with the eyes instinct with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which has a very gentle smile [associated with it], or which is possessed of a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you]. What else possibly (*nu*) can be not easy of obtainment for Duryodhana ? **18**

(Behind the curtain a great tumult. All listen)

Bhānumatī—*(Having embraced the king in fright)* May my noble lord protect [me], protect [me].

King—*(Having observed all around)* Darling, away with excitement. See.

[It is merely] a wind terrible in its activity, [that] is blowing in every direction, the wind by which branches of trees *(aṁghripāḥ)* are scattered in [various] quarters, which has, in

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१ 'प्रेमाबन्ध'　२ '०कायाधरं'　३ 'न'

प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संभ्रमेण ॥ १९ ॥

सखी—[1]महाराओ पविसदु एदं दारुपव्वअप्पासादम्। उव्वेअकारी क्खु अअं उत्थिदपरुसरअकलुसीकिदणअणो उग्मूलिदतरुवरसद्दवित्तत्थमन्दुरापरिब्भट्ठव-
३ लहतुलङ्गमपज्जाउलीकिदजणपद्धइ भीसणो समीरणो। [महाराजः प्रविशतु एतं दारुपर्वतप्रासादम्। उद्वेगकारी खल्वयमुत्थितपरुषरज कलुषीकृतनयन उन्मू-लिततरुवरशब्दवित्रस्तमन्दुरापरिभ्रष्टवल्लभतुरङ्गमपर्याकुलीकृतजनपद्धतिर्भीषणः समीरणः।]

६ **राजा**—(सहर्षम) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य। यस्य प्रसादाद-यत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः। कथमिति।

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the air, a moving column of dust mixed (*jaṭila*) with straw, which, on roads, produces a hissing hoarse sound (*jhāṁkarī*) and is full of particles of sand (*śarkarāla*), which is accompanied by smoke due to [i. e. arising from] the friction of stems of trees rubbing against one another, and which is deep and grave [in its sound], like the thundering (*udgāraḥ*) of a fresh cloud, in the bowers of the palaces. Why this excitement, O timid one? **19**

Friend—May Your Majesty enter this palace standing on the [artificial] mountain of wood. Terrible indeed is this wind, one which creates anxiety—[the wind] which has caused distress (*kaluṣīkṛta*) to the eye with the rough dust that has arisen, and which has thrown into utter disorder the public thoroughfares (*paddhatiḥ*) on account of the excellent (*vallabha*) horses which, being greatly (*ví*) frightened (*trasta*) by the crash of huge trees uprooted, have bolted off from their stables [and reached the thoroughfares].

King—(*With joy*) Indeed this whirlwind has been a benefactor of Suyodhana, [the whilwind] owing to whose favour, our heart's longing is fulfilled by the Queen, who has given up her vow without any effort [on our part]. 'How' if this [be asked],

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१ 'महाराज, आरोहीअदु एदं दारुपव्वअप्पासादम् (महाराज, आरुह्यतामेत-द्दारुपर्वतप्रासादम्)' २ 'तुलङ्गमे (तुरङ्गमः)'

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।
तन्व्या मन्नपयोधरं भयवशादाबद्धमालिङ्गितं
भङ्क्तास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत् संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु। तदितो दारुपर्वतप्रासादमेव गच्छामः ।

३ (सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा—

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।
सुतनु बाहुलतोपरिबन्धनं मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥

(प्रवेशं रूपयित्वा) प्रिये, अलब्धावकाशः समीरेण[1]: संवृतत्वाद्गर्भगृहस्य । विस्रब्धमुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

No frown has been put on; the eyes have not been covered with continuous flow of tears; the face has not been turned in another direction: I touching her, was not prevented with oaths. [But] under the influence of fear a close embrace has been given by the slender-bodied lady *(tanvī)* so as to make her breasts plunged [as it were in my chest]. Is not the dreadful wind, breaker of her vow, [thus] a friend of mine ? **20**

So my heart's longing having been fulfilled, I can now, act as I like (*kāmacāraḥ*) in enjoyments. Therefore we proceed from here just to the palace on the mountain of wood.

(*All, gesticulating torment from the whirlwind, move about with efforts*)

[O] lady of plump thighs, plant your feet slowly and slowly. O [darling], give up your trembling gait, [O] woman with a beautiful body, closely (*ni*) embrace my broad chest, so as to make your creeper-like arms the upper ligature [of it]. **21**

(*Having gesticulated entrance*) Darling, the wind has no access [here], because the inner chamber is well (*sam*) closed. Open your eyes with [perfect] confidence (*viśrabdham*), wiping off the mass of dust particles [therefrom].

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१ 'पतसि' २ 'समीरणासारः स्तिमितत्वात्'

३ **भानुमती**—(सहर्षम्) दिट्ठिआ इह दाव उप्पादसमीरणो ण बाधेइ [दिष्ट्येह तावदुत्पातसमीरणो न बाधते ।]

सखी—आरोहणसंभममणिस्सहं पिअसहीए ऊरुजुअलम् । ता कीस दाणीं ६ महाराओ आसणवेदीं ण भूसेदि । [आरोहणसंभ्रमनिःसहं प्रियसख्या ऊरुयुगलम् । तत् कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य) भवति, अनल्पमेवापकृतं वात्यासंभ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-
दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।
ऊर्वोर्मन्देऽपि याते पृथुजघनभराद् वेपथुर्वर्धतेऽस्या
वात्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

(सर्वे उपविशन्ति)

राजा—तत् किमित्यनास्तीर्णं कठिनशिलातलमध्यास्ते देवी ।

Bhānumatī—(*With joy*) I am glad at least (*tāvat*) the portentous wind does not torment [us].

Friend—The pair of the thighs of my dear friend has become powerless owing to the hurry of ascent. Why then does Your Majesty not adorn the altar [i. e. raised ground] serving as a seat, now ?

King—(*Having observed the queen*) Noble lady, the excitement [caused] by the whirlwind has done [you] no small harm, certainly (*eva*). For,

The [amount of] dust, though small, brings about great torment owing to the width of her eyes. Tremor, though slight, pains her bosom, weighted as it is with plump breasts, so [much] as to throw up her necklace. The trembling of her thighs increases, even though her gait is slow, due to the heaviness of her buttocks. The whirlwind, with a [helping] hand given to it as it is by the limbs of [this] fawn-eyed lady, is causing [her] pain for quite (*su*) a long while. **22**

(*All sit down*)

King—Then why is it that the queen is sitting on the hard slab of stone, with no covering spread on it ?

लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः) **कञ्चुकी**—देव, भग्नं-भग्नम्—

(सर्वे सातङ्कं पश्यन्ति)

राजा—केन ।

कञ्चुकी—भीमेन-

राजा—कस्य ।

कञ्चुकी—भवतः-

राजा—आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिट्ठं मन्तेसि । [आर्य किमनिष्टं मन्त्रयसे ।]

[O] lady possessed of graceful, tapering and fleshy thighs, (*karabhoru*), the pair of my thighs, the skirt of whose garment is disordered by the wind which [hence] is [so] attractive (***hāri***) to your eyes, is quite sufficient for your huge (*sthalam*) buttocks to rest upon for a long time–your buttocks–with their garment (*aṁśuka*) fluttering (*lola*) [in the wind] and which [hence] are so pleasing to (lit. friend or relatives of) my eyes ! **23**

(*Having entered with a toss of the curtain, bewildered*)

Chamberlain—Your Majesty, broken—broken—

(*All gaze* [*at him*] *in fear*)

King—By whom ?

Chamberlain—By the dreadful—[*also punningly*—By Bhìma, the second Pāṇḍava]—

King—Whose ?

Chamberlain—Of Your Majesty—

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what undesirable thing are you saying ?

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१ 'साकूतम्' ज.

९ **राजा**—धिक्प्रलापिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणीक्काणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः ।तत् किमि-
त्युद्धतं प्रलपसि भग्नं भग्नमिति ।

३ **कञ्चुकी**—देव न किंचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिमाँ मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णब्रह्मणवेअघोसेण । [आर्यपुत्र,
६ अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सावज्ञम्) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

King—Fie ! [You] raver ! wretch of an old man ! what utter (*vi*) infatuation [is] this of yours today ?

Chamberlain—Your Majesty ! no utter infatuation whatsoever. Truth itself am I telling [you].

The flag of your Majesty's chariot was broken by the dreadful wind [and it] fell on the ground, having uttered, as it were, a cry of lamentation, through the jingling *(kvāṇa)* of its bells. **24**

King—When the world was shaken by the vehemence of the strong wind, [it is natural that] the flag of my chariot was broken. Then why do you thus impudently rave 'Broken-broken ?'

Chamberlain—Your Majesty, nothing at all. But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak (*mukharayati*).

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmaṇas, pleased [with *dakṣiṇās* or gifts].

King—(*Disdainfully*) Well, go. Report [the matter] to [our] priest Sumitra.

Chamberlain—As Your Majesty commands. (*Goes out*)

(प्रविश्य) **प्रतीहारी**—(सोद्वेगमुपसृत्य) जअदु जअदु महाराओ। महाराअ, महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि। [जयतु जयतु महाराजः। महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति।]

राजा—(किंचिद्विचिन्त्य आत्मगतम्) किं जयद्रथमाता दुःशला चेति! कच्चिदभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत्। (प्रकाशम्) गच्छ। प्रवेशय शीघ्रम्।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (निष्क्रान्ता।)

(ततः प्रविशति संभ्रान्ता जयद्रथमाता दुःशला च)

(उभे सास्रं दुर्योधनस्य पादयो पततः)

माता—परित्ताअदु परित्ताअदु कुमालो। [परित्रायतां परित्रायतां कुमारः।]

(दुःशला रोदिति)

राजा—(ससंभ्रममुत्थाप्य) अम्ब, समाश्वसिहि, समाश्वसिहि। किमत्याहितम्। अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य।

(*Having entered*) **Door-Keeper**—(*Approaching in distress*) May victory attend Your Majesty, may victory attend! Your Majesty, here the great Queen, mother of the king of the Sindhus [that is, of Jayadratha], indeed and Duśśalā are waiting at the region of the gate.

King—(*Having meditated a little. To himself*) What, the mother of Jayadratha, and Duśśalā also! May I hope (*kaccit*) that the sons of Pāṇḍu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? (*Aloud*) Go. Usher quickly.

Door-Keeper—As Your Majesty commands. (Goes out.)

(*Then enter the mother of Jayadratha, in excitement, and Duśśalā*)

(*Both in tears fall at Duryodhana's feet*)

Mother—Let the young Prince protect, protect!

(*Duśśalā sheds tears*)

King—(*Having caused to get up in haste*) Mother, take courage, take courage. What [is the] calamitous happening [you are troubled by]? Is it all well, with Jayadratha, the unrivalled chariot-warrior on the fields of battle?

माता—जाद, कुदो कुशलम्। (जात, कुतः कुशलम्।)

२४ **राजा**—कथमिव।

माता—(साशङ्कम्) अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो। [अद्य खलु पुत्रवधामर्षितेन गाण्डी-

२७ विनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः।]

राजा—(सस्मितम्) इदं तदश्रुकारणमम्बाया दुःशलायाश्च। पुत्रशोका-दुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था। अहो मुग्धत्वमबलानां नाम। अम्ब,

३० कृतं विषादेन। वत्से दुःशले, अलमश्रुपातेन। कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम्।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिद-

३३ सरीरा वीरा परिक्कामन्ति। [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपित-कोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति।]

राजा—(सोपहासम्) एवमेतत्। सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम्। पश्य।

Mother—Dear child, whence [can it be] all well ?

King—How possibly (*iva*) ?

Mother—(*With apprehension*) Today indeed by the wielder of the Gāṇḍīva bow [that is, Arjuna], enraged at the murder of his son, has been vowed his [that is, Jayadratha's] slaughter, while yet the sun has not set [that is, before it sets].

King—(*With a smile*) Is this that cause [which brings forth] tears in my Mother and Duśśalā ? Is such your plight by the raving of Kirīṭin, who is maddened by grief for his son ? Oh, the too familiar (*nāma*) simple-mindedness of women ! Mother, away with dejection. Dear Duśśalā, enough of shedding tears. Whence [can there be] this prowess of that Dhanañjaya to cause calamity to the great king Jayadratha, protected by the bolt of Duryo-dhana's arm ?

Mother—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience (*amarṣaḥ*) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their persons.

King—(*With derision*) So this is ! The unforgivingness of the Pāṇḍavas is already (*eva*) known to all people ! See.

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव सं किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यूनःक्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्तपडिण्णाभारस्य आप्पवहो से पडिण्णादो । [असमाप्तप्रतिज्ञा-
भारस्यात्मवधोऽस्य प्रतिज्ञातः ।

३ **राजा**—यद्येवमलमानन्दस्थानेऽपि ते विषादेन । ननु वक्तव्यमुत्सन्नः सानुजो
युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशत-
परिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमद्विगुणीकृतनिराव-
६ रणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

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Pāñcālī, whose hair and garment were dragged with his hand by Duśśāsana at my command and had [consequently] got themselves dishevelled was addressed as ' A cow, [helpless like] a cow ! ' in the presence of the circle of kings ! Was not the son of Pṛthā, the wielder of the Gāṇḍīva bow, present in that very *(eva)* [circle], tell me (*nu*) ? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in a Kṣatriya family and skilled (*kṛtī*) [in the use of arms] ?

Mother—Of him self-slaughter has been vowed in case he fails to carry out the responsibility of *(bhāra)* his vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*) rejoice. Why, it ought to be said that Yudhiṣṭira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter even the name of your son, whose prowess is increased by the circle (*parivāraḥ*) of the hundred Kurus and whose unresisted (*nirāvaraṇa*) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karṇa, Droṇa and Aśvatthāman ? O [you] who are not fully (*abhi*) conversant with the valour of your son,

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१ ' चक्रमभितः ' २ ' ततज्य '

धर्मात्मजं प्रति यमौ च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन ।
एकोऽपि विस्फुरितमण्डलचापचक्रं
कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—अज्जउत्त, जहवि एव्वं तहवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए । [आर्यपुत्र, यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्थानं खलु शङ्कायाः ।]

३ **माता**—साहु, कालोइदं भणिअं भानुमदीए । [साधु, कालोचितं भणितं भानुमत्या ।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः । पश्य ।

कोदण्डज्याकिणाङ्कैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः[1]
श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।

With regard to the son of Dharma [that is, Yudhiṣṭhira] and the twins [that is, Nakula and Sahadeva, as the possible successful adversaries of Jayadratha] there is not even [so much as] a talk (*kathā*) there. Out of the [remaining two, namely] Vṛkodara and Kirīṭin [i. e. Bhima & Arjuna], which one at all (*api*) is able, by his strength, to advance with an army against the king of the Sindhus, whose encircled bow hath a shining circle [of lustre about it] ? **26**

Bhānumatī—Noble my lord, even though it be so, yet he is no doubt an object of terror, shouldered (*lit*, made) that he has the heavy (*guru*) responsibility of the vow.

Mother—Well [done], Bhānumatī has said what is [quite] appropriate for the occasion.

King—Ah, even to me, Duryodhana, [can] the Pāṇḍavas possibly (*nāma*) [be] an object of fear ? See.

Crores of troops, that have seized (*grasta*) the light of the sun (*arka*) by [a mass of] dust [raised by them] and that are bristling with (*dantura*) the sharp (lit. creeper-like) swords which are quickly moving, advance in every direction in battle, comman-

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१ 'कङ्कटामुक्त'

रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्कसे । पश्य ।

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे ।
तेजस्विनां समरमूर्धनि पाण्डवानां
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भ-पाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरणमु-३पदिशामि ।

(प्रविश्य) **कञ्चुकी—देव,**

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ded (*ākrāntā*) by my brothers, who possess the marks of scars [produced] by the string of the bow, who count not [i. e. treat with contempt] their enemies, and have bodies that have discarded the armours and who have umbrellas each closely touching that of another, and who cause to create [in the mind of an on-looker] the illusion of a forest of white lotuses. **27**

Moreover, O Bhānumatī, aware [fully] as you are of the prowess of the Pāṇḍavas, how is it that you also apprehend in this way ? See.

The vow of high-spirited Pāṇḍavas in respect of the slaughter of Jayadratha should be known to be just like that in regard to drinking the blood [lit. the water arising from a wound] from the heart of Duśśāsana, and in regard to breaking of the thighs of Druyodhana, with a mace. **28**

Who, who is here ho ? Just make ready my victorious chariot so that I also, just by protecting Jayadratha, shall instruct that boastful Pāṇḍava in death, unhallowed *(apūta)* by weapon, brought about in shame (*vailakṣyam*) at his vow having turned out false.

(*Having entered*) **Chamberlain**—Your Majesty,

उद्घातक्वणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः ।
सज्जोऽयं नियमितवल्गिताकुलाश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । (' यावदहमपि तस्य प्रगल्भ-पाण्डवस्य '–इत्यादि पठन् परिक्रामति)

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by long wreathes [of flowers suspended from its top], whose horses are perturbed (*ākula*), at their trotting (*valgita*) being checked, and which has put of an end to the enemies' cherished desires. **29**

King—My Queen, enter you the inner apartment itself. *(Moves about, saying* ' So that I also, of that boastful Pāṇḍava...')

(*All go out*)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी)

३ **राक्षसी**—(विकृतं विहस्य । सपरितोषम्)

हदमाणुशमंशभोअणे कुम्भशहस्सं वशाहिं शंचिए ।
अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम्) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभल्लिदकोट्ठागाले मंशशोणिएहिं
३ मे गेहे हुवीअदि । (परिक्रम्य दिशोऽवलोक्य च) अह कहिं क्खु गदे मे लुहिलप्पिए हुवीअदि । होदु । शद्दावइस्शं दाव । अले लुहिलप्पिआ, लुहिलप्पिआ, इदो एहि ।

६ [हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।
अनिशं च पिबामि शोणितं वर्षशतं समरो भवतु ॥१॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म
९ प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागारं मांसशोणितैर्मे गृहं भविष्यति ।
(परिक्रम्य दिशोऽवलोक्य च) अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति ।
भवतु । शब्दायिष्ये तावत् । अरे रुधिरप्रिय, रुधिरप्रिय, इत एहि ।]

१२ (ततः प्रविशति तथाविधो राक्षसः)

ACT III

(*Then enters a demoness in hideous dress*)

Demoness—(*Having laughed hideously. With gratification*)

In feasting upon the flesh of men killed, a hunderd pitchers have been collected [filled] with fat. And incessantly am I drinking blood. May the battle continue for a hundred years ! **1**

(*Dancing with glee*) If Arjuna achieves battle-work day after day, as on the day of the slaughter of the Sindhu-king, then my house would have its store-room fllled to overflowing (*paryāpta*) with flesh and blood. (*Having moved about and observed the quarters*) Now, where could indeed my Rudhirapriya have gone ? Well, I shall just call [him]. O Rudhirapriyaa, Rudhirapriya, come here.

(*Then enters a demon of that kind*)

राक्षसः—(श्रमं नाटयन्)

पच्चग्गहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ ।
ता एशे मह पलिश्शमे क्खणमेत्तं एव्व लहु णश्शइ ॥ २ ॥

[प्रत्यग्रहतानां मांसं यद्युष्णं रुधिरं च लभ्येत ।
तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥२॥]

(राक्षसी पुनर्व्याहरति)

राक्षसः—(आकर्ण्य) अले के मं शद्दावेदि । (विलोक्य) कहं पिआ मे वशागन्धा । (उपसृत्य) वशागन्धे, कीश मं शद्दावेशि ।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए ।
शद्दाअशि कीश मं पिए पुलिशाशहश्शं हदं शुणीअदि ॥ ३ ॥

[अरे का मां शब्दायते । (विलोक्य) कथं प्रिया मे वसागन्धा । (उपसृत्य) वसागन्धे, कस्मान्मां शब्दायसे ।

३ रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि ।
शब्दायसे कस्मान्मां प्रिये पुरुषसहस्र हतं श्रूयते ॥३॥]

राक्षसी—अले लुहिलप्पिआ, एदं क्खु मए तुह कालणादो पच्चग्गहदश्श कश्शवि

Demon—(*Gesticulating fatigue*)

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured, then this my [sense of] fatigue woud quickly vanish for only a moment at least (*eva*). **2**

(*The demoness calls out again*)

Demon—(*Having heard*) Oh, who is calling out to me ? (*Having seen*) How, my beloved Vasāgandhā, (*Having gone near*) Vasāgandhā, why are you calling out to me ?

[O you] who are intoxicated with the beverage in the form of blood, whose limbs are faltering owing to [constant] wandering in the battle, why do you call out to me ? Darling, it is learnt that a thousand men are killed, **3**

Demoness—O Rudhirapriya, here indeed has been brought by me for your sake slightly warm (*kavoṣṇa*) fresh blood, oily (*cikkaṇa*) owing to the greasiness (*snehaḥ*) of abundant fat, and

६ लाएशिणो प्पहूदवशाशिणेहचिक्कणं कोप्हं णवलुहिलं अग्गमंशं अ आणीदम्। ता पिवाहि णम्। [अरे रुधिरप्रिय, इदं खलु मया तव कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेःप्रभूतवसास्नेहचिक्कणं कोष्णं नवरुधिरमग्रमांसं चानीतम्। तत् पिबैतत्।]

९ **राक्षसः**—(सपरितोषम्) वशागन्धे, शुट्ठु। शोहणं तुए किदम्। बलि अम्हि पिवाशिए। ता उवणेहि। [वसागन्धे, सुष्ठु। शोभनं त्वया कृतम्। बलवदस्मि पिपासितः। तदुपनय।]

१२ **राक्षसी**—अले लुहिलप्पिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणि अवशाशमुद्दुश्शंचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अच्चलिअं अच्चलिअं। [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गमशोणितवसा-
१५ समुद्रदुःसंचरे समरे परिभ्रमंस्त्वं पिपासितोऽसीत्याश्चर्यमाश्चर्यम्।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिदुं गदह्मि। [अयि सुस्थिते, ननु पुत्रशोकसंतप्तहृदयां स्वामिनीं
१८ हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि।]

राक्षसी—लुहिलप्पिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उपशाइ। [रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको
२१ नोपशाम्यति।]

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flesh about the heart (*agramāṁsam*), belonging to some royal sage recently killed. Therefore quaff this off.

Demon—(*With gratification*) Bravo, Vasāgandhā ! Well have you done I am awfully thirsty. So bring [it] near.

Demoness—O Rudhirapriya, wonderful [indeed] wonderful it is that while wandering about on even such a battle-field, to be sure (*nāma*) as has been rendered difficult of passage (*dussañcara*) by an ocean of blood and fat of men, elephants and horses that are slain, you have become thirsty.

Demon—O [you] who are [here] well at ease, I say (*nanu*) I had gone to see our Mistress Queen Hiḍimbā, whose heart is tormented by grief for her son.

Demoness—Rudhirapriya, does the grief of our Mistress Queen Hiḍimbā not get [itself] allayed yet ?

राक्षसः—वशागन्धे, कुदो शे उवशमे। केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कधं कधं वि शमाइशाशीअदि । [वसागन्धे, कुतोऽस्या उपशमः। केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञसेन्य च कथं कथमपि समाश्वास्यते ।]

राक्षसी—लुहिलप्पिआ, गेण्ह एदं हत्थिशिलक्कवालशंचिअं अग्गमंशोवदंशम्। पिवाहि णवशोणिआशवम्। [रुधिरप्रिय, गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम्। पिब नवशोणितासवम्।]

राक्षसः—(तथा कृत्वा) वशागन्धे, अह किअप्पहूदं तुए शंचिअं लुहिलं अग्गमंशं अ। [वसागन्धे, अथ कियत्प्रभूतं त्वया संचितं रुधिरमग्रमांसं च।]

राक्षसी—अले लुहिलप्पिआ, पूव्वशंचिअं तुमं वि जाणाशि जेव्व। णवशंचिअं शिणु दाव। भअदत्तशोणिएहिं कुम्भे, शिन्धुलाअवशाहिं कुम्भे दुवे, दुवदमच्छाहिवभूलिश्शवशोमदत्तबह्हीअप्पमुहाणं णलिन्दाणं अण्णाणं वि पाकिदपुलिशाणं लुहिलमंशेहिं पुलिदाइं घडशदाइं अशंक्खाइं शन्ति मे गेहे। [अरे रुधिरप्रिय, पूर्वसंचितं त्वमपि जानास्येव। नवसंचितं शृणु तावत्। भगदत्तशोणितैः कुम्भः, सिन्धुराजवसाभिः कुम्भौ द्वौ, द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाह्लीकप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे।]

Demon—Whence can [there be] the mitigation of her grief? Only she is being consoled with great difficulty by Queen Subhadrā, whose grief is equal [to hers] owing to grief for Abhimanyu, and by Yājñasenī.

Demoness—Take this condiment (*upadaṁśaḥ*) of flesh about the heart, collected in the skull of an elephant. Drink this beverage of blood.

Demon—(*Having done so*) Vasāgandhā, how great a quantity of blood and excellent flesh has been stored by you?

Demoness—O Rudhirapriya, you also know already the previous collection. Just listen to the new store. One pitcher [filled] with the [profuse] blood of Bhagadatta, two pitchers with the fat of the Sindhu king and innumerable hundreds of vessels, filled with blood and flesh of kings, chief among whom are Drupada, lord of the Matsyas, Bhūriśravas, Somadatta and Bālhīka, also of other ordinary men, are there in my house.

३९ **राक्षसः**—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु । इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पणट्ठं मे जम्मदालिद्दम् । [साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः
४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए किदे । [रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् ।]

४५ **राक्षसः**—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठं शमले आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गागामिणो हअमाणुशशोणिअणइ-
४८ दंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि । तुमं वि विशद्धा भविअ लुहिलवशाहिं कुम्भशाहश्शं शंचेहि । [वसागन्धे, आज्ञप्तः खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्य-
५१ पुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्यानुमार्ग-गामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु ।]

Demon—(*Having embraced* [*her*] *with gratifiction*) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the arrangement (*saṃvidhānam*) of [i. e. made by] our Mistress Queen Hiḍimbā to-day, my poverty [which commenced] from the [moment of my] birth has totally (*pra*) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress ?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress Queen Hiḍimbā, thus : ' Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [mere] sight of the river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

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१ ' शंविहाएण (संविभागेन) ' २ ' शंविहाए (संविभागः) '

५४ **राक्षसी**—लुहिलप्पिआ, किंणिमित्तं कुमालभीमशेणस्श पिट्ठदो आहिण्डी-
आदि। [रुधिरप्रिय, किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्ड्यते।]

राक्षस—वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणस्श लुहिलं पादुं
५७ पडिण्णादम्। तं च अह्मेहिं लक्खशेहिं अणुप्पविशिअ पादव्वम्। [वसागन्धे,
तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम्। तच्चास्माभी
राक्षसैरनुप्रविश्य पातव्यम्।]

६० **राक्षसी**—(-सहर्षम्) शाहु शामिणीए, । शंशंविहाणे मे भत्ता किदे।
[साधु स्वामिनि, साधु। सुसंविधानो मे भर्ता कृतः।]

(नेपथ्ये महान् कलकलः)

६३ **राक्षसी**—(आकर्ण्य। ससंभ्रमम्) अले लुहिलप्पिआ, किं णु क्खु एशे महन्ते
कलअले शुणीअदि। [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते।]

राक्षसः—(दृष्ट्वा) वशागन्धे, एशे क्खु धिट्ठज्जुण्णेण दोणे केशेशु आक-
६६ ट्ठिअ अशिवत्तेण वावादीअदि। [वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोणः
केशेष्वाकृष्यासिपत्रेण व्यापाद्यते।]

Demoness—Rudhirapriya, for what purpose have you to wander ever keeping yourself at the back of [i. e. closely behind] Prince Bhîmasena ?

Demon—Vasāgandhā, by that Master [of ours, namely,] Vṛkodara, a vow of drinking the blood of Duśśāsana has been taken. And that blood has to be drunk by us demons after having entered into his body.

Demoness—*(With glee)* Well [done], my Mistress, well [done]. My husband has been appointed to [carry out] a good [mission].

(*A great tumult behind the curtain*)

Demoness—(*Having listened. With confusion*) O Rudhirapriya, why indeed is this great uproar being heard ?

Demon—(*Having seen*) Vasāgandhā, here indeed Droṇa, having been dragged by the hair, is being killed by Dhṛṣṭadyumna with a sharp sword.

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१ 'शुशंविहाए (सुसंविभागः)'

राक्षसी—(सहर्षम्) लुहिलप्पिआ, एहि । गच्छिअ दोणस्श लुहिलं
६९ पिबह्म । [रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबावः ।]

राक्षस—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एदं । गलअं दहन्ते दहन्ते पविशदि । ता किं एदिणा । [वसागन्धे, ब्राह्मणशोणितं खल्वेतत् ।
७२ गलं दहद्दहत् प्रविशति । तत् किमेतेन ।]

(नेपथ्ये पुनः कलकलः)

राक्षसी—लुहिलप्पिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुधिर-
७५ प्रिय, पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षसः—(नेपथ्याभिमुखमवलोक्य) वशागन्धे, एशे क्खु अश्शत्थामे
७८ आकड्ढिदासिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अम्हेवि वावादइश्शइ । ता एहि [1]अतिक्कमम्ह । [वसागन्धे, एष खल्वश्वत्थामा-कृष्टासिपत्र इत एवागच्छति । कदाचिद् द्रुपदसुतरोषेणावामपि व्यापादयि-ष्यति । तदेहि । अतिक्रमावः ।]

८१ (निष्क्रान्तौ)

प्रवेशकः ।

Demoness—(*With glee*) Rudhirapriya, come on. Let us go and drink the blood of Droṇa.

Demon—(*With fear*) Vasāgandhā, this is indeed the blood of a Brāhmaṇa. [It] enters [the belly], burning the throat [while entering].

(*An uproar again behind the curtain*)

Demoness—Rudhirapriya, here [there is] a great uproar [that] is being heard again.

Demon—(*Having looked towards the curtain*) Here indeed Aśvatthāman, with his sharp sword drawn is coming in this very direction. Perhaps through anger against the son of Drupada he may kill us also. Come on then. We shall move away.

(*Both go out*)

END OF INTERLUDE

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१ 'शामिणीए हिडिम्बादेवीए आणत्तिं कलेह्म (स्वामिन्या हिडिम्बादेव्या आज्ञप्तिं कुर्वः ।)'

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरवानुकारो मुहुः ।
रवः श्रवणभैरवः स्थगितरोदसीकन्दरः
कुतोऽद्य समरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

(विचिन्त्य) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्त-मर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते ।

३ तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् सांप्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(*Then enters Aśvatthāman with sword drawn, listening to the uproar*)

Asvatthāman—

Wherefore [arises] in front [of me], to-day, this unprecedented uproar from the ocean of the battlefield—[the uproar] which emulates, now and anon, the echo of the terrible and deep rumbling of the Puṣkarāvartaka clouds, agitated by the violent (*mahā*) winds of universal destruction, which is frightful to the ear and which has filled the hollow (*kandaram*) between heaven and earth ? **4**

(*Having thought*) Surely, my father caused to fly into a rage by Gāṇḍīvin, Sātyaki, or Vṛkodara, who has crossed his [proper] bounds out of the pride of youth is, acting in a way befitting his prowess, leaving aside (lit, having transgressed) his [natural] love for pupils. For,

By my father, the devourer (*ghasmara*) of enemies, has no doubt, been commenced that operation, which befits his siding with Duryodhana, which is worthy of his adoption of arms [as his profession], which is befitting the valour, [rendered] mighty on account of all the missiles (*heti*) that have been obtained from [Paraśu-] Rāma, and which is appropriate to the wrath of the head (lit, overlord *adhipati*) of all the bow-wielders in the world. **5**

(पृष्ठतो विलोक्य) तत् कोऽ रथमुपनयतु। अथवालमिदानीं मम रथप्रतीक्षया। सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतत्सरुणामुना
३ खड्गेन। यावत् समरभुवमवतरामि। (परिक्रम्य। वामाक्षिस्पन्दनं सूचयित्वा) अये, कथं ममापि नामाश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शन-लालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति। भवतु गच्छामि। (सावष्टम्भं
६ परिक्रम्याग्रतो विलोक्य च) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचित-लज्जावगुण्ठानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणाम-गणितकुलयशःसदृशपराक्रमव्रतानां रणभूमेः समन्तादपक्रामतामयं महान्नादो
९ बलानाम्। (निरूप्य) हा हा धिक्कष्टम्। कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा भवन्ति। कथं नु तताधिष्ठितानामपि बलानामियमवस्था

(*Having looked behind*) Who then is here ? Let [him] bring my chariot. Or rather, away with (*alam*) my waiting for a chariot now. Armed I already am with this sword, shining with the splendour of a cloud filled with water and possessed of a handle (*tsaru*) pure (*vimala*) gold (*kaladhauta*) which is easy to grasp. Let me just descend on the field of battle. (*Having moved about. Having suggested* [*by proper gesticulations*] *the throbbing of the left eye*) Oh, how do evil omens create obstacle in going to the field of battle in the case of even me, Aśvatthāman, who am filled with joy at the great festival of battle and who am eagerly longing to witness [the display of] the valour of my father ! Let it be. I [will] go. (*Having moved about haughtily and looked in front*) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, the armies that have disregarded their duty peculiar to the warrior class, that have discarded the veil (*avaguṇṭhana*) of shame proper for good men, that have [rendered] their hearts petty (*laghu*) having forgotten the honour done to them by their master, that [usually] fight on elephants, horses and foot [but] that [now] count not their vows of valour [so] worthy of the [established] reputation of their familes ? (*Having observed*) Alas, alas fie, woe ! How even these great chariot-warriors, Karṇa and others, turn their faces away from the battle-field ! How possibly could this be the plight of armies though commanded (*adhiṣṭhita*) by my father ? Well, I shall make [them] stop O, you kings, the great mountains in protecting the

भवेत्। भवतु, संस्तम्भयामि। भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा १२कृतं कृतममुना समरपरित्यागसाहसेन।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यतः प्रयातुम्।
अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे ॥ ६ ॥

अपि च।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम्।
कर्णालं संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्यं शङ्कां
तातेचापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(**नेपथ्ये**) कुतोऽद्यापि ते तातः।

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coastline (*velā*) of the ocean in the form of the Kaurava army, enough, [surely] enough of this thoughtlessness in leaving the battlefield.

If having left (*apāsya*) the battle-field there were no fear of death, then (*iti*) it would be proper to go away elsewhere from here. But (*atha*) death, surely (*eva*), inevitably overtakes [every] creature. Why then (*iti*) do you make your reputation tainted for nothing ? **6**

Moreover.

While my father, playing the part of the submarine fire within (*antaḥ aurvāyamaṇe*) the ocean resembling hostile armies, which are consumed (lit. licked) by his missiles that resemble flames, and who is the senior (*guru*) of all the best bow-wielders, is here standing [in the capacity of] the Commander of the Forces, Karṇa, away with excitement, Kṛpa, go to the battlefield, Hārdikya, give up [all] fear. While my father, with his bow for his companion is bearing the brunt (lit yoke, *dhuram*) of the battle, what scope is there for fear ? **7**

(**Behind the curtain**) Where is your father even now ?

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१ 'कुरुध्वम्'

अश्वत्थामा—(श्रुत्वा) किं ब्रूथ–'कुतोऽद्यापि ते तातः' इति। (सरोषम्) ३ आः क्षुद्रा भीरवः, कथमेवं प्रलपतां वः सहस्रधा न दीर्णमनया जिह्वया।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः
पापं पापाः कथयत कथं शौर्यराशेः पितुर्मे ॥ ८॥

(प्रविश्य संभ्रान्तः सप्रहारः) **सूतः**–परित्रायतां परित्रायतां कुमारः। पादयोः पतति।)

३ **अश्वत्थामा**—(विलोक्य) अये, कथं तातस्य सारथिरश्वसेनः। आर्य, ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि। किं मत्तः परित्राणमिच्छसि।

सूत—(उत्थाय। सकरुणम्) कुतोऽद्यापि ते तातः।

Asvatthāman— (*Having heard*) What say you—'Where is your father even now? (*With rage*) Ah! mean cowards, how has your tongue not got itself shattered in a thousand ways, when you rave in this way?

The twelve suns have not arisen to burn down the universe with their scorching rays; nor have the seven winds, [each] divided into seven [that is, forty-nine in all] blown in every quarter; nor has the surface of the sky been overcast with clouds headed by the Puṣkarāvartakas. How [then, O] sinful ones, do you report ill *(pāpam)* regarding my father, the heap of bravery? **8**

(*Having entered in excitement and with wounds on*) **Charioteer**–Let the young master protect [me], protect [me]. (*Falls at his feet*)

Asvatthaman—(*Having seen*) Oh, how, [he is] Aśvasena, the charioteer of my father! Worthy Sir, why, you are the charioteer of one who is capable of protecting the three worlds! Why [then] do you seek protection from me?

Charioteer—(*Rising. Pathetically*) Where is your father even now?

६ **अश्वत्थामा**—(सावेगम्) किं तातो नामास्तमुपगतः ।

सूत—अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः)

९ **सूत**—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः । सास्रम्) हा तात, हा सुतवत्सल, हा लोकत्रयैक-धनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

१३ **सूत**—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते परिति त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१९ **अश्वत्थामा**—(अश्रूणि विमुच्य) आर्य, कथय कथय कथं तादृग्भुज-वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणां गुरुगदां भीमप्रियः प्राप्तवान्

Asvatthāman—*(With agitation)* Has my father, tell me (*nāma*), met his end ?

Charioteer—What then ?

Asvatthaman—Alas, father ! *(Faints away)*

Charioteer—Young master, take courage.

Asvatthāman—*(With consciousness regained. With tears)* Alas, father, alas, [so] affectionate towards his son, alas, the one bow-wielder in the three worlds [properly so called], alas, [you] who had an eager longing for accepting the all-in-all of Jāmadagnya, namely, his missiles, where are you ? Give me a reply.

Charioteer–Young [my-master], away with the extreme vehemence of sorrow. Your father having met death (*vipattiḥ*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him.

Asvatthaman—(*Having shed tears*) Worthy Sir, tell [me], tell [me], how even my father, the ocean of that kind of bravery of arms, possibly (*nāma*) met his death ?

Did he, to whom Bhíma was dear, [so much], obtain from Bhīma [a blow with] his heavy (*guru*) mace, as a gift to the preceptor (*guru*) ? **9 a**

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१ 'शिष्यात्'

सूतः—शान्तं पापं, शान्तं पापम्।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना।

सूतः—कथमेवं भविष्यति।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य [1]निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये।

Charioteer—May sin be allayed, sin allayed !

Asvatth[a]man—

Was he [then], who was so compassionate to his pupils (*antevāsi*—lit one who stays near) overpowered (*āsādita*) by Jiṣṇu [that is Arjuna], who [probably had then] abandoned [all] moral precepts ? **9b**

Charioteer—How would [it] happen thus ?

Asvatthaman—

Was he brought within the sharp range of the edge of his Sudarśana by Govinda ? **9 c**

Charioteer—This also is not [what has happened].

Asvatthaman—

Indeed I fear not death of my father from [i. e. at the hands of] a fourth person different from these.

Charioteer—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [himself] enraged, as with Dhūrjaṭi ? But when, with his heart blocked (lit, obstructed)

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१ 'नियतं'

शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा ।

सूतः—ननु कुमार एव कारणम् ।

३ **अश्वत्थामा**—कथमहमेव नाम ।

सूतः—श्रूयताम् । (अश्रूणि विमुच्य)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं [1]शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनयः प्रत्ययात् तस्य राज्ञः
शस्त्राण्याजौ नयनसलिल चापि तुल्यं मुमोच ॥ ११

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । (रोदिति ।)

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with sorrow, he laid down his weapon , then was the extremely atrocious deed perpetrated on him by the enemy. **10**

Asvatthāman—But what was the cause of [his] sorrow and of the abandonment of weapon ?

Charioteer—Why, the young Master himself [was] the cause !

Asvatthāman—How possibly could I myself [have been the cause] ?

Charioteer—Listen. (*Having shed tears*)

Having said distinctly ' Aśvathāmā is killed, ' by the son of Pṛthā [that is, Yudhiṣṭhira], the [well-known] truth-speaker, was uttered, as I learn (*kila*), in an indistinct tone (*svariam*) in the remaining part [of his sentence] (*śeṣe*) [the word] ' the elephant. ' Having-heard that, he [namely, Droṇa], to whom his son was [so] dear, relying on [the testimony of] that King, dropped down his weapons and his tears alike (*tulyam*) in the [midst of the] battle. **11**

Asvatthaman—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain parted with your life for me, alas, O heap of heroism, alas, [you] to whom your pupils, were [so] dear, alas, [you] who had a partiality towards Yudhiṣthira. (*Weeps*)

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१ 'शेते'

३ **सूतः**—कुमार, अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन
तात त्वया सह शरैरसवो विमुक्ताः ।
जीवाम्यहं पुनरहो भवता विनापि
क्रूरेऽपि तन्मयि मुधा तव पक्षपातः ॥ १२ ॥ (मोहमुपगतः।)

सूतः—समाश्वसितु समाश्वसितु कुमारः ।

(ततः प्रविशति कृपः ।)

कृपः—(सोद्वेगं निःश्वस्य)

धिक्सानुजं कुरुपतिं धिगजातशत्रुं
धिग्भूपतीन् विफलशस्त्रभृतो धिगस्मान् ।

Charioteer—Young Master, enough of the undignified conduct *(kārpaṇyam)* in the form of [indulging in] excessive lamentation (*paridevana*).

Asvatthaman—Having heard the [news of] my death, in a manner which was false by you, father, who were [so] affectionate towards your son, was abandoned your life along with your arrows. I, however, oh, [alas], am alive even without you ! Your partiality towards me, then, though [so] cruel, was in vain. **12**

(*Faints away*)

Charioteer—Let the Prince take courage, take courage.

(*Then enters Kṛpa*)

Krpa—*(Sighing with grief)*

Fie upon the Lord of the Kauravas along with his brothers; fie upon Ajātaśatru; fie upon the lords of earth that hold their arms in vain; fie upon [all], by whom indeed was witnessed, as

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१ 'वियुक्तः'

केशग्रहः खलु तदा द्रुपदात्मजाया
द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत् कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम्। अथ वा हिमवत्सारगुरुचेतसि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के। किं तु पितुः परिभवमस-
३ दृशमुपश्रुत्य न जाने किं व्यवस्यतीति। अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य) तदयं वत्सस्तिष्ठति। यावदुपसर्पामि (उपसृत्य। ससंभ्रमम्) वत्स, समाश्वसिहि समाश्वसिहि।

३ **अश्वत्थामा**—(संज्ञां लब्ध्वा। सास्रम्) हा तात, हा सकलभुवनैकगुरो, (आकाशे) युधिष्ठिर, युधिष्ठिर,

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though by these who were drawn [in a picture, *likhitaiḥ*], the seizure of the hair of the daughter of Drupada at that time, and of Droṇa to-day. **13**

How then can I possibly [bear to] see dear (*vatsaḥ*) Aśvatthāman to-day ? Or rather, I do not indeed expect vehemence of grief in him, whose heart is large and one possessed of the strength of the Himālaya mountain and who understands the [usual] state [of affairs] in the world. But I do not know what he will resolve [to do] on hearing the undeserved insult to his father.

Or rather,

Here there is [already] (*tāvat*) [to be seen] on earth, the dreadful result of one [seizure of hair]. [And now] at this second seizure of hair, certainly the subjects will have none left alive [from among them]. **14**

(*Having seen*) Here then is my dear boy. I shall just approach [him]. (*Having approached. With flurry*) Dear boy, take courage, take courage.

Asvatthāman—(*Having recoverea consciousness. With tears*) Alas, father, alas, the sole preceptor of the whole world ! (*In the air*) Yudhiṣṭhira, [O you] Yudhiṣṭira,

आ जन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमस्त्वमजातशत्रुः ।
ताते गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकपद एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वं विलोक्य । सबाष्पम्) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना
य एकः शूराणां गुरुसमरकण्डूनिकषणः ।
परीहासाश्चित्राः सततमभवन् येन भवतः
स्वसुः श्लाघ्यो भर्ता क्व नु खलु स ते मातुल गतः ॥ १६ ॥

कृपः—वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

From your [very] birth, they say (*kila*), a lie was never told by you. Since you hate no person therefore you are called Ajātaśatru [that is, one having no enemy]. How was all that, in a single step, through the defect in *my* fortune, thrown away (*nirasta*) [to the winds by you], in regard to my father, who was [your] preceptor and was an excellent Brāhmaṇa ? **15**

Charioteer—Young Master ! here your maternal uncle, Śāradvata, is standing at your side.

Asvatthāman—*(Having looked at his side. With tears)* Maternal uncle, maternal uncle,

Where indeed, tell me *(nu)*, maternal uncle, has that praiseworthy husband of your sister gone ?—[the husband] with whom, as the General of the armies, you went to the battlefield to-day, who was the one means of removing (*nikaṣaṇaḥ*) the tremendous itch (*kaṇḍú*) of the brave for fight and with whom you always used to have many kinds of jokes. **16**

Krpa—You certainly (*eva*) understaud what should be understood [on such occasions]. Therefore away with the extreme vehemence of sorrow.

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१ ‘ परिगतः । परिगन्तव्यः एव भवान् । ’

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम्। एषोऽहं सुतवत्सलं
३ तातमेवानुगच्छामि।

कृपः—वत्स, अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम्।

सूतः—कुमार, अलमतिसाहसेन।

६ **अश्वत्थामा**—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः।
करोम्यविरहं तस्य वत्सलस्य सदा पितुः॥ १७॥[1]

कृपः—वत्स यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत् पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति। पश्य।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः।
तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा॥ १८॥

Asvatthāman--Maternal uncle, lamentation has already (*eva*) been given up by me. Here I follow my father himself, who was [so] affectionate towards his son.

Krpa--Dear boy, improper is such a course of conduct for persons of your type,

Charioteer--Young master, have done with [such] extreme rashness.

Asvatthāman—Worthy Sāradvata,

Through fear of separation from me, my father went to the other world from here. I shall [therefore] accomplish for that loving father immunity from separation for ever [by following him in death]. **17**

Krpa—Dear boy, as this mundane existence is there [as it is], so long this custom (*yātrā*) of society will indeed be well-known, [namely], that fathers are to be served by sons even in both the worlds. See.

Would it be while being alive or otherwise [that is, by putting an end to your life as you intend] that you would be able to be of service (*upakāraḥ*) to him by offering a cavityful [of water] as libation, by [other] religious rites (*ketanam*) and by Śrāddha-rites? **18**

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१ 'करोमि विरहं तस्य वत्सलस्य कथं पितुः'।

सूतः—आयुष्मन्, यथैव मातुलस्ते शारद्वतः कथयति तत् तथा ।

३ **अश्वत्थामा**—आर्य, सत्यमेवेदम् । किंत्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद् गच्छामि तमेवोद्देशं यत्र तथाविधमपि पितरं द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य च) कृतमद्यापि शस्त्रग्रहणविडम्बनया[1] । भगवन् शस्त्र,

गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति[2])

(**नेपथ्ये**) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

Charioteer—Long-lived one, exactly as your maternal uncle Śāradvata says, so it is.

Asvatthāman—Worthy Sir, this is indeed true. But the burden of grief being exceedingiy difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore I shall go to that very region where I shall see my father, though in that kind of condition [namely, that of death]. (*Having observed his sword in rising and having thought*) Enough of the mockery of continuing to hold a weapon even now [O] divine weapon,

By him, by whom you were taken up through fear of [receiving] insults [at the hands of others], though you were not fit [to be taken up by him], and on account of whose prowess there was indeed none who could not be your object, have you been abandoned through grief for his son, but not through fear. Since [O] weapon, I shall also cast you off, [therefore] may there be welfare attending you ! **19**

(*Desires to cast off*)

(**Behind the curtain**) O you kings, how is it that you all are indifferent to the insult offered by this murderous man (*nṛśaṁsa*) to the preceptor, the son of Bhāradvāja ?

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१ अतःपरं (' सास्रमञ्जलिं बद्ध्वा ') इति क्वचित्पाठः २ ' उत्सृजति '

३ **अश्वत्थामा**—(आकर्ण्य । शनैः शनैः शस्त्रं स्पृशन्) किं गुरोर्भारद्वाजस्य परिभवः । (**पुनर्नेपथ्ये**)

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजौ नयनसलिलक्षालिताद्र्याननस्य ।
मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिबिरमयं याति सर्वे सहध्वम् ॥ २० ॥

अश्वत्थामा—(सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा) किं नामेदम् ।

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

Asvatthāman—(*Having listened. Grasping the weapon slowly and slowly*) What, an insult to the preceptor, the son of Bharadvāja !

(**Again behind the curtain**)

Having laid his hand on the head, hoary due to silvery hair, of the preceptor Droṇa, the teacher of the three worlds, who through grief had cast aside his weapon in the battle, and whose face was washed and [therefore] wet with tears from his eyes, and having perpetrated a murderous act, Dhṛṣṭadyumna here proceeds to his own camp. [Can you] all put up with [this] ? **20**

Asvatthāman—(*Having loaked at Kṛpa and the Charioteer with rage and tremor*) What possibly does this mean ?

Was [it really that] a weapon [was] caused to operate, before the [very] eyes of kings that had taken up their bows, on the head of my father which had surpassed the Kāśa flowers [in whiteness] with its crown (*mauliḥ*) characterised by the grey of age (*palitam*)—[head of my father] who was observing a vow similar to *prāyopaveśa* [that is, sitting without food with a view to court death] and who had no weapon in his hand ? **21**

Krpa—Dear boy, thus, as I learn, (*kila*), people say.

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूतः—(सभयम्) कुमार, आसीदयं तस्य तेजोराशेर्दैवस्य नवः परिभवावतारः।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात् तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालापसद,

तातं शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।

Asvatthaman—Was the head of my father rudely touched by [that] evil-souled [man] ?

Charioteer—(*In fear*) Young Master, there was this unexpected (*nava*) descent of insult for the first time [in the case] of that divine personage, who was a heap of lustre.

Asvatthaman—Alas, my father, alas, [you] to whom your son was [so] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am. Or rather,

On the body having been abandoned at the fore-front of the battle [by my father], with mind blinded by grief, a dog, or a crow, or a son of Drupada [for that matter] might touch [his] head. But here *(ayam)* my foot itself (*eva*), and not my hand, is planted (*ni-hitaḥ*) on the head of that enemy who is intoxicated (*matta*) on account of the infatuation (*mada*) of the riches (*draviṇe*) in the form of [an unending] stream of divine (*divya*) missiles that are dazzling [brightly, *sphurat*]. 22

Ah ! evil souled wretch of a Pāñcāla,

Did Aśvatthāman, holding a bow in his hand and [who thus is] the wind at the time of the universal destruction in blowing off *(utkṣepa)* the cotton (*tûla*) in the form of the army of Pāṇḍus

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१ 'असंख्याता०'

अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, सानुजस्य ते किमने-
नापकृतम्। अथ वा किमनेनालीकप्रकृतिजिह्मचेतसा। अर्जुन, सात्यके, बाहु-
३ शालिन् वृकोदर, माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य
द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्केन
मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम्। अथ वा सर्व एवैते पातकिनः।
किमेतैः।

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः।

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and Pāñcālas, not present himself (*yātaḥ*) to your memory (*smṛtim*) when, on having known (*upalabhya*) my father to have been definitely (disinclined or) averse (*virmukha*) to holding his weapon [in his hand], you, indeed, having cast off [all] fear [violently (*vi*)] laid (*dadhataḥ*) your hand on the best of his limbs (i. e. on his head) ? **23**

Yudhiṣṭhira, Yudhiṣṭhira, [you] who have no enemies, who never tell a lie, son of Dharma, what injury had he [namely, Droṇa] done to you along with your brothers ? Or rather, what use is this one whose mind is untruthful and naturally crooked ? Arjuna, Sātyaki, Vṛkodara, shining with your [stout] arms, Mādhava, was it really proper for you to watch indifferently, the head of a Brāhmaṇa, the sole bow-wielder in the worlds of gods, demons and men, of advanced age, the preceptor of all, and especially *my* father, as it was being molested by this beast of a human being, the stain on the family of Drupada ? Or rather all these are sinners without a single exception (*sarve eva*). What good are these ?

Here, do I offer an oblation to the quarters with the blood, fat and flesh of [all] those of you, including Bhīma aud Kirīṭin, along with [even] the Enemy of Naraka [that is, Kṛṣṇa], by whom brutes of men and void of [all] moral bounds as you are, has been

नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्राम-कोविदे भवति ।

३ **अश्वत्थामा**—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद् रामेण श्रुतिमुपगतं तन्न भवताम् ।
किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातुं रणमुखे ॥ २५ ॥

सूत, गच्छ त्वं सर्वोपकरणैः सांग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्मत्स्यन्दनमुपनय ।

३ **सूतः**—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं

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perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands] ! **24**

Krpa—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missiles ?

Asvatthāman—O you wretches of Kṣatriyas, Pāṇḍavas, Matsyas, Somakas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe dazzling like blazing fire, when the head of his father was touched, reached [the range (path) of] your ear ? Is Aśvatthāman, blinded with rage, not able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of the blood of his enemies would serve as food (*vighasa*) [to demons, etc] ? **25**

Charioteer, go you. Bring our chariot, called Mahāhavalakṣaṇa, equipped with all implements [and] all weapons of use in battle (*sàṁgrāmika*).

Charioteer—As the young master commands. (*Goes out*)

Krpa—Dear boy, in the case of this dreadful fire of insult, which necessarily deserves to be avenged (lit counteracted) who

कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम्। किं तु—

अश्वत्थामा—किमतः परम्।

कृपः—सेनापत्येऽऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम्।

अश्वत्थामा—मातुल, परतन्त्रमिदमाकिंचित्करं च।

कृपः—वत्स, न खलु परतन्त्रं नाकिंचित्करं च। पश्य।

भवेदभीष्मद्रोणं धार्तराष्ट्रबलं कथम्।
यदि तत्तुल्यैकक्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधिष्ठिरबलम्। तदेवं मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात् त्वामेवाभ्यपेक्षमाणस्तिष्ठतीति।

अश्वत्थामा—यद्येवं त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकार-

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else from amongst us all, except yourself, is able to counteract [it successfully]? But—

Asvatthāman—What [do you want to say] after this?

Krpa—I desire to make you descend on the field of battle after having installed you in the [supreme] command of the army.

Asvatthāman—Maternal uncle, this depends upon another and is moreover (*ca*) of no importance.

Krpa—Dear boy, [it is] not indeed dependent on another nor is it unimportant either. See.

How will the army of the son of Dhṛtarāṣṭra fare, having neither Bhīṣma nor Droṇa in it, if you, who move in an orbit (*kakṣa*) similar to theirs, are not appointed at the helm (*dhuri*)? **26**

Even the three worlds would not be able to stand in the way of a person like you, when he would have girded up his loins; what then (*punaḥ*) the army of Yudhiṣṭhira? Therefore thus I think that the lord of the Kauravas, having made ready the (means or) implements (*upakaraṇa*) of installation, will be waiting in expectation of just your arrival in not a very long time.

Asvatthāman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation (lit counteraction). Therefore having gone

जलावगाहनाय। तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयं-
६ ग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि।

कृपः—वत्स, एवमिदम्। अतस्तमेवोद्देशं गच्छावः। (परिक्रामतः।)

(ततः प्रविशतः कर्णदुर्योधनौ)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम्।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत्॥ २७॥

अथवा सूक्तमिदमभियुक्तैःप्रकृतिर्दुस्त्यजेति। यतःशोकान्धमनसा तेन विमुच्य क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः।

I shall allay the torment of the lord of the Kurus, with his mind pained at the death of my father, by offering him the consolation of my solicitude (*pranayah*) to accept voluntarily the office of the Commander-in-chief of [his] army.

Krpa—Dear boy, thus [should] this [be]. Therfore let us go to that very region.

(*They both walk about*)

(Then enter Karṇa and Duryodhana)

Duryodhana—King of the Aṁgas,

One possessed of spirit goes to the shore (*pāra*) [of the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavaḥ*) of weapons. Why did the Preceptor, having heard the death of his son in the battle, renounce his weapon [just] at the time of the seizure of a weapon ?

27

Or rather, well has it been said by the learned (lit those who have applied themselves very much) that one's nature is difficult of being renounced. Since, by him with his mind blinded by grief, having given up the sternness belonging to the character of a warrior was adopted the mildness [quite] natural to the Brāhmaṇa character.

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१ 'दैन्य'

३ **कर्णः**—राजन्, न खल्विदमेवम्।

दुर्योधनः—कथं तर्हि।

कर्णः—एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति।
६ तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान्।

दुर्योधनः—(सशिरःकम्पम्) एवमिदम्।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्पर-
९ क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता।

दुर्योधनः—उपपन्नमिदम्।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे
१२ वासो दत्तः।

दुर्योधनः—साधु अङ्गराज, साधु। निपुणमभिहितम्।

कर्णः—न चायं ममैकस्याभिप्रायः। अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते।

Karna—Your Majesty, not indeed is this so!

Duryodhana—How then [can this action be accounted for] ?

Karna—Thus, I hear, was his intention, namely 'I should crown Aśvatthāman King of the [whole] earth'. Thinking 'owing to the absence of this, it is useless for me, an old Brāhmaṇa, to hold arms [any longer]', he did so.

Duryodhana—(*With a nod of his head*) Thus this [was] !

Karna—And with this purpose was indifference shown by him to the slaughter of the principal men [on our side], expecting the mutual destruction of the [entire] body of princes who had commenced a great war due to [some] siding with the Kauravas and [some others] with the Pāṇḍavas.

Duryodhana—This is reasonable.

Karna—And another thing, Your Majesty, even by Drupada, aware of his intention since [their] childhood, residence in his kingdom was not granted to him.

Duryodhana—Good, King of the Aṁgas, good. Cleverly has this been said [by you].

Karna—And this is not the opinion of me alone. Others who have applied themselves closely [to this matter] also do not think this to be otherwise at all.

१९ **दुर्योधनः**—एवमेतत् । कः संदेहः ।

दत्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८॥

कृपः—(विलोक्य) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छाया-
यामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

३ (तथा कृत्वा) **उभौ**—विजयतां कौरवेश्वरः ।

दुर्योधनः—(दृष्ट्वा) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्य । कृपं प्रति)
गुरो, अभिवादये । (अश्वत्थामानमुद्दिश्य) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व
क्लान्तैरिदं मम निरन्तरमङ्गमङ्गैः ।
स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते
शोकेऽपि[1] नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वे उपवेशयति)

Duryodhana—Thus [was] this ! What doubt [is there] ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, to the king of the Sindhus while he was being killed by Kirīṭin ? **28**

Krpa—(*Having observed*) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karṇa]. Let us then move near [them].

(Having done so) **Both**—May the Lord of the Kauravas be victorious

Duryodhana—*(Having seen)* Oh, how, Kṛpa and Aśvatthāman ***(Having got down form his seat. To Kṛpa)*** Worthy Sir, I salute you. ***(Referring to Aśvatthāman)*** Son of the Preceptor,

Come, [you] whose father was killed for our sake, embrace closely this body of mine with [your] languid limbs. This touch of your arms, [so] like that of your father's, undergoes a change in our hair, even in the midst of our grief. **29**

(Having embraced him, makes him sit by his side)

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१ 'शोकेऽपि यो महति निर्वृतिमादधाति' इति केषुचित् पुस्तकेषु पाठः ।

(अश्वत्थामा बाष्पमुत्सृजति)

३ **कर्णः**—द्रौणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे
शस्त्रे यथा तव गुरुः स तथा ममापि ।
किं तस्य देहनिधने कथयामि दुःखं
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स, यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम्। किं तु

मयि जीवति यत् तातः केशग्रहमवाप्तवान् ।
कथमन्ये करिष्यन्ति पुत्रेभ्यः[1] पुत्रिणः स्पृहाम् ॥ ३१ ॥

(Aśvatthāman sheds tears)

Karna—Son of Droṇa, have done with throwing yourself too much in the fire of grief.

Duryodhana—Son of the Preceptor, what is the difference between us two in respect of this great ocean of calamity ? See.

To you he was father, to me he was father's dear friend; just as he was your preceptor in [the science of using] the arms, so [was he] of me too. How can I describe my grief at the destruction of his body ? Know it, you yourself, with your mind having a heavy grief. **30**

Krpa—My boy, as the lord of the Kurus says, just so is this.

Asvatthāman—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow. But,

In so far as while [yet] I was alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons ? **31**

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१ 'पुत्रेभ्योऽपुत्रिणः' इति पाठो दृश्यते क्वचित् ।

कर्णः—द्रौणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्र-मुत्सृजता तादृशीमवस्थामात्मा नीतः ।

३ **अश्वत्थामा**-अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयतां यत् क्रियते ।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः
क्षत्रादेव[1] तथाविधः परिभवस्तातस्य केशग्रहः ।

Karna—Son of Droṇa, what can be done in this case when by just himself, who was [really] the cause of the protection of all from insults, was his body (*ātmā*) reduced to that condition by renouncing his weapon ?

Asvatthaman—King of the Aṁgas, what do you say–' Wha can be done in this case ? ' Let what can be done be listened to.

Whosoever (*yaḥ yaḥ*) wields a weapon, being possessed of great pride of his arms, from among the forces of the Pāṇḍavas, whosoever [is there] in the family (*gotra*), of the king of the Pāncālas (*Pāñcāla*) [whether] a boy, or advanced in age, or [even] one lying (*gataḥ*) in the bed in the form of the [mother's] womb, whosoever was a witness (*sākṣī*) to that [heinous] act [-the slaughter of my father stricken with grief and no longer wielding any weapon] and whosoever would act [being] against (*pratīpaḥ*) [me], while I shall move on the battle-field, of every one—[of this description]—of even the Destroyer of the Worlds [Himself]—shall I, blinded by rage, be the destroyer. **32**

Moreover, O Karṇa, pupil of the son of Jamadagni,

This is that [same] region where pools were filled with the waters of the blood of his enemies [by Paraśurāma]: the insult, [coming] exactly from a member of the warrior caste, is of the same kind, [of the nature of] the seizure of the hair of the

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१ ' क्षात्रात्...केशग्रहात् '

तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद् रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत् सदृशम्।

३ **कृपः**—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवसितः समरभरः। तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः। किं पुनर्यौधिष्ठिरबलम्। अतोऽभिषिच्यतां सैनापत्ये।

६ **दुर्योधनः**—सुष्ठु, युज्यमानमभिहितं युष्माभिः। किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितुं
९ युक्तम्। अस्यापि तदेवारिकुलमनुशासनीयम्। अतः किमस्य पीडा न भविष्यति।

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father; the same shining missiles, mighty and voracious (*ghasmara*) of the enemies' weapons belong to me (*me*). The infuriated son of Droṇa will do just that which was done by Rāma. **33**

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, which is ***not*** had in common with anybody else ?

Krpa—Your Majesty, very great indeed is the burden of war that the son of Droṇa has determined to shoulder. Therefore I thus think that having his loins girded up [that is, *i*nvested with supreme command] by you, he would be able to destroy even the three worlds. What then (*lit. again*) the army of Yudhiṣṭhira ? Therefore let him be sprinkled [with holy water] in the position of the Commander of your armies.

Duryodhana—Good, a thing that well suits [the occasion] has been said by you. But this thing has already been promised to the king of the Aṁgas.

Krpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Aṁgas, to ignore this [Aśvatthāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He too has to chastise the same family of enemies. Hence, will it not cause him grief ?

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।
इयं परिसमाप्यते रणकथाद्य दोःशालिना-
मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

कर्णः—(विहस्य) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

३ **अश्वत्थामा**—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखोपहतः शोकावेगवशाद् ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरण-
६ मुचितं नैवंविधाः प्रलापाः ।

Asvatthāman—Your Majesty, what use is it to deliberate upon what is proper and what improper even now ?

To-day you will sleep during the night [so free from anxiety and soundly as to be] awakened with efforts by means of eulogies [sung by the bards]. Void of Keśava, void of the Pāṇḍavas and with not a single Somaka in it, would the world become to-day. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed (lit. go away *apa-etu*) to-day. **34**

Karna—(*Having laughed*) Very easy to say, [but] difficult to accomplish is this. Many in the Kaurava army are competent in regard to this act.

Asvatthāman—King of the Aṁgas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of insulting [other] warriors.

Karna—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field, with the weapon as his companion, [but] not ravings of this sort.

अश्वत्थामा—(सक्रोधम्) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
संप्रत्येव भयाद् विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।
जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत् ॥ ३५ ॥

कर्ण—(सक्रोधम्) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

Asvatthāman—*(In anger)* O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Aśvatthāman, when grieved ! See.

Is my weapon void of valour, like yours, owing to the effect of the utterance of a curse by the preceptor ? Have I just now come away, having abandoned the battlefield, in fear, as you have done ? Am I born in the family of charioteers, who are adept in repeating the genealogies [of kings] with praise that I shall counteract a wrong done by an insignificant enemy with tears [and] not with a missile ? **35**

Karna—(*In anger*) O you braggart, foolishly puffed up with the seizure of the arms in vain, [O] chap,

Whether void of valour, or possessed of it, by me has not been renounced my weapon, as it has been by your father, shining with his arms, [but] afraid of the Pāñcāla prince ! **36**

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else] I am, [that is of not the least consequence]. Birth in a [noble] family depends on fate; manliness, however, depends on me. **37**

अश्वत्थामाः--(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत् तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः--(विहस्य) एवं भीरुरहम् । [1]त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

Asvatthāman—(*In anger*) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Rādhā, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father ! Or rather,

Whether cowardly or brave, he had the strength of his arms well known in the three worlds. What was done by him, every day in the war, this [entire] earth knows. As to how he renounced his weapon, that son of Pṛthā, the keeper of the vow of truth, is the witness. Where, tell me (*nu*), O coward on the battle-field, were you at that time ? **38**

Karna—(*Having laughed*) Thus cowardly am I ! But I do not know what *you*, having remembered your father, who had heroism as his sole essence would do ! A great doubt [about this] has arisen in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapon in their hands, ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman, in the presence of the [entire] circle of princes even when his head was being cut off ? **39**

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१ ' त्वं पुनर्विक्रमैकरसः । तव पितरमनुस्मृत्य महान् मे संशयो जातः । '

अश्वत्थामा—(सक्रोधं सकम्पं च) दुरात्मन्, राजवल्लभ, प्रगल्भ, सूतापसद, असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४०॥ (तथा कर्तुमुत्तिष्ठति)

कृपदुर्योधनौ—गुरुपुत्र[1] मर्षय मर्षय । (निवारयतः ।)

(अश्वत्थामा चरणप्रहारं नाटयति ।)

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।
अनेन लूनं खड्गेन पतितं द्रक्ष्यसि[2] क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता । (यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम्)

Asvatthāman—*(With anger and with tremor)* Villain, favourite of the king, audacious, wretch of a charioteer, you habituated to indulge in talking incoherently,

By that father of mine was not to-day warded off the hand of the son of Drupada somehow, whether as he was grieved, or as he was cowardly. [But] here this left foot [of mine] is being planted on your head, [you] who are being inflated with the pride of the strength of you arms. Ward this off [if you can]. **40**

(Gets up to do so)

Krpa and Duryodhana—Preceptor's son, forbear, forbear !

(The two of them prevent him)

(Aśvatthāman gesticulates a stroke with his foot)

Karna—*(Getting up in anger. Drawing his sword)* O evil-souled one, contemptible Brāhmaṇa, given to self-praise,

I grant that you are not to be killed on account of your caste. But this foot [of yours], which has been raised, you will see fallen on the ground, cut off with this sword ! **41**

Asvatthāman—O fool, am I not to be killed owing to my caste, as you concede *(kāmam)*? Here is that *(Cuts off his sacred thread. And again in anger)* caste given up.

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१ 'वत्स' २ 'वेत्स्यसि'

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः)

दुर्योधनः—कर्ण, शस्त्रग्रहणेनालम् ।

३ **कृपः**—वत्स, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

६ **कर्णः**—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामपसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत् त्वमेनं ताता-

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To-day I make Kirīṭin false to his solemn declaration ! Take up your weapon, or having given it up fold your hands on your head. **42**

(*Even both, drawing their swords, become ready to strike at each other. Kṛpa and Duryodhana prevent them*)

Duryodhana—Karṇa, have done with taking up the weapon.
Krpa—Dear boy, have done with taking up the weapon.

Asvatthāman—Maternal uncle, [O] maternel uncle, why do you ward [me] off ? This wretch of a charioteer also is audacious [enough] to vilify my father, is indeed a partisan of Dhṛṣṭadyumna.

Karna—Your Majesty, indeed I should not be warded off. On the part of the dull, [when] neglected in contempt by the magnanimous-in-spirit and when they are not frightenened away [by them] by being blinded with anger, there does make place such a bragging. **43**

Asvatthāman—Your Majesty, leave him. Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the space between my arms. Moreover, Your Majesty, that through affection or through [anxiety for accomplishing]

३ धिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते। पश्य।

पापप्रियस्तव कथं गुणिनः सखायं
सूतान्वयः शशधरान्वयसंभवस्य।
हन्ता किरीटिनमहं नृप मुञ्च कुर्यां
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ (प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि। राजन्, मुञ्च मुञ्च। न खल्वहं वारयितव्यः। (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयतः)

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः।

कृपः—वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः। स्वबलव्यसनं
६ चेदमस्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वामः पन्थाः।

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the object [you have in view], you desire to shield this evil-souled man, who is indulging in the vilification of my father, from me, then both [these purposes] too are certainly vain. See.

How could this sin-lover, born in the family of charioteers, be a friend of yours, who are [so] meritorious and born in the family of the moon ? I shall kill Kirīṭin. Leave him, [O] King. Let me to-day through anger make the world void of Karṇa and void of the son of Pṛthā. **44**

(*Desires to strike*)

Karna—(*Rãising up his weapon*) O braggart, wretch of a Brāhmaṇa, here you will be no more! Your Majesty, leave [me] leave [me]; indeed I should not be warded off. (*Desires to kill*)

(*Duryodhana and Kṛpa ward them off*)

Duryodhana—Karṇa, son of the Preceptor, what great infatuation is this on the part of you two, to-day ?

Krpa—Dear boy, quite another is the matter in hand, [while] your vehemence is [directed] elsewhere ! So, what powerful infatuation is this ? And [what] a wrong turn [have events taken], since this calamity to its own (*sva*) army of this royal family arises from you yourselves at this time !

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१ ' पापः प्रियः '

अश्वत्थामाः—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम्

अयं पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्तं तावत् प्रियमपि मयास्त्रं रणमुखे ।
बलानां नाथेऽस्मिन् परिकुपितभीमार्जुनभये
समुत्पन्ने राजा प्रियंसखबलं वेत्तु समरे ॥ ४५ ॥ (खड्गमुत्सृजति)

कर्णः—(विहस्य) कुलक्रमागतमेवैतद् भवादृशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव ३ निष्फलत्वात् ।

Asvatthāman—Maternal uncle, can I not get [this opportunity] of cutting the pride of this bitter-speaking [man], who is a blot on the family of the wheel-wright ?

Krpa—Dear boy, this indeed is no [proper] time to oppose the Chief of our armies.

Asvatthāman—Maternal uncle, if so,

So long as this sinful man has not met his death by the arrows of his enemy, so long have I abandoned my weapon, dear though [it is to me], in the forefront of the battle. While he is the Lord of the armies [and] when fear from the enraged Bhma and Arjuna would have arisen, let the King understand the [poverty of the] strength of his dear friend ! **45**

(*Casts off his sword*)

Karna—(*Having laughed*) This is surely what has come in due order in your family, this which is known as the abandonment of the weapon.

Asvatthāman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long, because of its uselessness.

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१ ' प्रियसखममुं '

कर्ण—अरे मूढ,

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद् वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(**नेपथ्ये**) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य [1]मत्संमुखीनमागतोऽसि । क्षुद्रपशो, क्वेदानीं गम्यते । अपि ३ च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्
सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवैः ॥ ४७ ॥

(सर्व आकर्णयन्ति ।)

Karna—O fool,

As long as I wield my weapon, so long (*tāvat*) what use are other weapons ? Or, with what will that be accomplished which is not accomplished by *my* missile ? **46**

(**Behind the curtain**)—Ah, evil-souled one ! [you] associated with the great sin of dragging the hair and garment of Draupadì, [you] wretch of a Dhārtarāṣṭra, indeed after a long time you have come face to face with me. [You] mean brute, where would you go now ? Moreover, O you enemies of the Pāṇḍavas, son of Rādhā [that is, Karṇa], Duryodhana, Saubala and others, [you] who hold bows in your hands and with your pride as your wealth, may you hear.

Here that Kaurava, has fallen in the trap (lit cage) of my srms. Let him be saved [-Kaurava-] by whom beast of a man, the daughter of the Pāñcāla king was dragged by her hair, by whom was removed even her garment in the presence of princes [and] elders, and the wine of the blood from whose broad chest I vowed to drink. **47**

(*All listen*)

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१ ' मत्संमुखीगतोऽसि ' २ ' कौरवाः '

अश्वत्थामा—(सोत्प्रासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोपहासिन्, भुजबलपरिरक्षितसकललोक, ('धृतायुधः' ३।४६ इति पठित्वा) इदं तदासन्नतरमेव संवृत्तम्। रक्षैनं सांप्रतं भीमाद् दुःशासनम्।

कर्ण—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्रमितुम्। युवराज, न भेतव्यं न भेतव्यम्। अयमहमागतोऽस्मि (निष्क्रान्तः।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोणं संप्रति कौरवबलमालोडयन्तौ भीमार्जुनौ राधेयेनैवंविधेनान्येन वा न शक्येते निवारयितुम्। अतः स्वयमेव भ्रातुः प्रतीकारपरो भव।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम्। वत्स, न भेतव्यं न भेतव्यम्। कः कोऽत्र भोः। रथमुपनय। (निष्क्रान्तः।)

(नेपथ्ये कलकलः।)

Asvatthāman—(*Ironically*) King of the Aṁgas, Commander of the armies, pupil of Jāmadagnya, you who deride Droṇa, [you] who have protected the whole world by the strength of your arms ! (*Having reecited* iii. 46 'As long as I wield my weapon etc.') Here that has happened quite near. Protect now this Duśśāsana from Bhīma !

Karna—Ah, what prowess has Vṛkodara even to cross the shadow of Duśśāsana, while I am alive ? Young Prince, fear not, fear not. Here have I come. (*Goes out*)

Asvatthāman—Your Majesty, Lord of the Kauravas, by the son of Rādhā, or by another of his kind, Bhīma and Arjuna, violently agitating the Kaurava army, now void of Bhiṣma and Droṇa cannot be warded off. Hence be yourself in person intent upon counteracting [the danger] to your brother.

Duryodhana—Ah, is there on the part of the evil-souled son of Wind, or on that of [any] other, strength [enough] to cross even the shadow of my dear brother, while I am alive with the bow in my hand ? Dear brother, fear not, fear not. Halloa, who is there, ho ? Bring [me] my chariot. (*Goes out*)

(*A tumult behind the curtain*)

अश्वत्थामा—(ससंभ्रमम्) मातुल, कष्टं कष्टम्। एष भ्रातुः प्रतिज्ञा-
१५ भङ्गभीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति। सर्वथा पीतं दुःशा-
सनशोणितं भीमेन। न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम्।
अनृतमनुमतं नाम। मातुल, शस्त्रं शस्त्रम्।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे।
भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम्॥ ४८॥

(खड्गं ग्रहीतुमिच्छति।)

(**नेपथ्ये**) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुल्लङ्घितपूर्वमुल्ल-
३ ङ्घयितुमर्हसि।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति।

अश्वत्थामा—कथमियममानुषी वाग्नानुमनुते संग्रामावतरणं मम। सर्वथा
६ पाण्डवपक्षपातिनो देवाः। भोः, कष्टं कष्टम्।

Asvatthāman—(*In excitement*) Maternal uncle, alas, [oh] alas! Here Kirīṭin, apprehensive of the non-fulfilment of his brother's vow, is simultaneously attacking Duryodhana and the son of Rādhā. By all means drunk has been the blood of Duśśāsana by Bhīma! Indeed I cannot bear to see this calamity befalling Duryodhana's younger brother! Indeed [*nāma*] falsehood is accepted [by] me. Maternal uncle, a weapon, a weapon.

Falsehood is preferable to even truth [in such a crisis]. Fie upon heaven. Let hell be my lot (*me*). The weapon, though cast off, is as [good as] not cast off for [the purpose of] saving Duśśāsana from Bhīma. **48**

(*Desires to grasp the weapon*)

(**Behind the curtain**)—[O] high-souled [man], son of Bhāradvāja, indeed it behoves you not to transgress your truthful word, which has not been transgressed before.

Krpa—Dear boy, a bodiless voice saves you from falsehood!

Asvatthāman—How, this other-than human speech consents not to my descent on the battlefield. Verily, the gods are on the side of the Pāṇḍavas! Oh, alas, alas!

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

३ **कृपः**—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् । (परिक्रम्य निष्क्रान्तौ)

इति तृतीयोऽङ्कः

Even when the blood of Duśśāsana was being drunk indifference was resorted to [by me]. What other good can I do to Duryodhana in battle ? **49**

Maternal uncle, by us an unworthy behaviour has been indulged in owing to in the influence of anger against the son of Rādhā. So, you on your part (*api*) be quickly (*tāvat*) at the side of this King.

Krpa—[Here] I go to counteract in this [situation]. You on your part should start for just the vicinity of the camp.

(They both walk about and go out)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन् सूतः ।)

(सूतः ससंभ्रमं परिक्रामति ।)

(**नेपथ्ये**) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणी-
कृतप्राणद्रविणसंचया नरपतयः, संस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणित-
स्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।

सूतः—(विलोक्य) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिख-
रावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसंमर्दविषमोद्धातकृतकल-
कलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रद्रुतमात्म-

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ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(**Behind the curtain**)—O you lords of men, who have commenced this great war, [the object of] your eager desire in the pride (*avalepa*) of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces running away from the battlefield be stayed—[the forces] with their weapons slipping [from their hands] through terror at the sight of Vṛkodara, whose dress is disgusting (*bibhatsa*) in consequence of its being bathed in the blood of Duśśāsana, who has been slain, [blood] that remained after its having been drunk.

Charioteer—(*Having observed)* How here is Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops (*cakra*) and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Aṁgas, who is attacked by Kirītin,—[Kṛpa] with his chariot the golden pots [of water] in which are kissed by the white waving (*capala*) chowries, which is indicated [to be his] by the banner (*vaijayanti*) fastened at its top, which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling sound at [every] jolting (*uddhāta*) on the [ground rendered] uneven with a confused mass (*saṁmardaḥ*) of

बलमाश्वासयन् कृपः किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्बलानामवलम्बनम् ।

१२ (**नेपथ्ये । कलकलान्तरम्**) भो भोः, अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तयः कौरवचमूभटाः पाण्डवपक्षपातिनश्च योधाः, न भेतव्यं न भेतव्यम् । अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोका-
१५ वशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः
कोष्णं जीवत एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

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thousands of the bodies of slaughtered elephants, horses and men. O joy ! Support for our armies has [now] arisen.

(**Behind the curtain.** *After an uproar*) Oh ! O you warriors (*bhaṭa*) in the army of the Kauravas, whose bows, swords, javelins (*tomaraḥ*) and *śaktis* [a kind of missiles] have dropped down through terror at our sight, and [you] warriors on the side of the Pāṇḍavas, fear not, fear not. Here I, Bhīmasena, the middle son of Pṛthā, the slave of the Kaurava king, won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the from of the blood from the fleshy (*pīvara* lit well developed) chest of Duśśāsana, slaughtered [by me], who am rushing with impetuosity (*rabhasa*) and the great festivity (*mahotsava*) of whose vow remains [but] a little [in that I have yet to kill Duryodhana], make you all [my] witnesses. May [this] be heard.

In front of King Duryodhana, having pride as his treasure and holding a bow [in his hand], before the [very] eyes of the kinsmen of the Kurus and similarly [before those] of Karṇa and Śalya, has been drunk by me to-day the warm blood from the chest, torn open by my sharp nails, of him, while even he was alive, who had dragged the hair and garment of the wife of the Pāṇḍavas [in the assembly of kings]. 1

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१ 'मृषतः'; 'मिषतः' इत्यपि क्वचित् पाठः ।

सूतः—(श्रुत्वा । सभयम्) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुपलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम् । कदाचिद् दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरितं परिक्रम्यावलोक्य च) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति महाराजः छन्नकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेशं रूपयित्वा) कः कोऽत्र भोः । (समन्तादवलोक्य) कथं न कश्चिदत्र परिजनः ।

Charioteer—(*Having heard. In terror*) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ! Let it be [so]. I shall take the chariot far away. Perhaps as on Duśśāsana, [so] on this one also, this savage (*anāryaḥ*) may perpetrate a savage deed ! (*Having moved about quickly and observed*) Oh ! here is this banian tree, with its thick foliage set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake. A suitable resting place is this for heroes, fatigued with operations in the battle. And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass (*chaṭā*) of Haricandana paste which is fragrant without any efforts [to make it so] and which is [moreover so] suited for [this] development, [namely, the tainting] in his condition. And this chariot, which has its banner cut, will enter the shade without being impeded quite easily (*eva*). (*Having gesticulated entrance*) Halloa ! who is here, ho ! (*Looking around*) How, [is] there no attendant here ? Surely, at the sight of Vṛkodara of that kind and through apprehension

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१ 'अत्रस्थोऽयं मयोपवीजिततालवृतेन' २ 'अमुना' इत्यस्य स्थाने 'च' इति पठ्यते क्वचित् ।

नूनं तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसंनिवेशमेव प्रविष्टः । कष्टं भोः, कष्टम् ।

दत्त्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन् हरिण इव कृतं भीमसेनेन कर्म ।
दुःसाध्यमप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम् । (निःश्वस्य)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे ।
हतसकलकुमारके कुलेऽस्मिं-
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

(*trāsaḥ*) regarding their master who is reduced to such a condition, [all attendants] have entered the site of the camp itself. Alas, oh, alas !

By Droṇa, on even having given freedom from fear, the king of the Sindhus was not saved from the son of Pṛthā. Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena. Having fulfilled on the battle-field the vow of the enemies even though it was difficult of accomplishment as though it were a trifling, Fate, which is averse to the family of the Kurus, is not, I think, satisfied even with this much! 2

(Having looked at the King) How is it that His Majesty does not regain consciousness even yet ? Oh, alas ! (*Having sighed*)

You also are looked at by Fate with his [disastrous] side-long glances, in this family, with all the [other] princes in it having been killed and which [therefore] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single, tree (*śālaḥ*) which is prominent (prakaṭa) as its remnant ! 3

Why, you wretched Fate, averse to the family of Bharata,

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१ 'द्रोणेनाकृष्य पार्थादयमपि'

अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

दुर्योधनः—(शनैरुपलब्धसंज्ञः) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुमम् । वत्स दुःशासन, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूतः—आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (स्वगतम् ।) मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्वं साकूतं च) कृतं स्यन्दनगमनकालातिपातेन ।

सूतः—(सवैलक्ष्यं सकरुणं च) मर्षयतु, मर्षयतु देवः ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

Of Bhīmasena, who is [himself] unwounded, mace in hand and not [even so much as] exposed to [any] danger [to his life], this vow too is being fulfilled by you. 4

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vṛkodara strength [enough] to fulfil his vow, while I, Duryodhana, am alive ? Dear brother Duśśāsana, fear not, fear not. Here I have arrived ! Why charioteer, take the chariot to that very region where there is my dear brother Duśśāsana.

Charioteer—Long-lived one, the horses are now unable to draw your chariot. (*To himself*) And your mental chariot too.

Duryodhana—(*Having got down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot.

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive.

Duryodhana—Fie [upon you], charioteer ! What need is there [for me] for a chariot? Indeed I am Duryodhana, accustomed to move alone (*kevalam*) in collision (*saṁghatta*) with a crowd (*vimarda*) of enemies. Therefore accompanied by only my mace, I shall descend on the field of battle.

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१ 'अपवार्य इति सर्वेषु मुद्रितपुस्तकेषु ।

सूतः--देव, एवमेतत् ।

दुर्योधनः--यद्येवं किमेवं भाषसे । पश्य ।

बालस्य मे प्रकृतिदुर्ललितस्य पापः
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।
अस्मिन्निवारयसि किं व्यवसायिनं मां
क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—(सकरुणं पादयोर्निपत्य) एतद् विज्ञापयामि। आयुष्मन्, संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एवं ब्रवीमि ।

३ **दुर्योधनः**—(सहसा भूमौ पतन्) हा वत्स दुःशासन, हा मदाज्ञाविरोधित-पाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकुलगजघटामृगेन्द्र, हा युवराज, क्वासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः)

६ **सूतः**--राजन्, समाश्वसिहि समाश्वसिहि ।

Charioteer—Your Majesty, so is this.

Duryodhana—If so, why do you talk in this way ? See.

That sinful one [that is, Bhīma], with his weapon uplifted, is perpetrating a villainous deed (*pāpam*) against my boy, who is wayward by nature, before my [very] eyes ! Why do you prevent me, determined in exerting myself against him ? Can you not possibly feel resentment, compassion and shame ? **5**

Charioteer—(*Pathetically falling at his feet*) This I submit. Long-lived one, by this time the evil-souled, accursed Vṛkodara must have returned [to his camp] after having fulfilled his vow ! Therefore I say so !

Duryodhana—(*Falling on the ground all of a sudden*) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pāṇḍavas at my command, alas, [you] who had heroism as your quintessence, alas, [you] who were too much fondled on my lap, alas, [you] who were the lion to the herd of elephants in the form of the enemies' families, alas, young prince, where are you ? Give me a reply [i. e. to my lamentations] ! (*Having sighed, loses consciousness*)

Charioteer—Your Majesty, take courage, take courage.

दुर्योधनः—(संज्ञां लब्ध्वा । निःश्वस्य ।)

युक्तो यथेष्टमुपभोगसुखेषु नैव
त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत् कारितोऽस्यविनयं न च रक्षितोऽसि ॥ ६ ॥ (पतति ।)

सूतः—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—धिक्सूत, किमनुष्ठितं भवता ।

रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूतः—महाराज, मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहतचेतनत्वा-न्निश्चेष्टैः[1] कृतो महाराज इत्यपहृतो मया रथः ।

Duryodhana—(*Having regained consciousness. Having sighed.*)

By me, elder brother [of yours] in vain, you were not allowed (lit appointed) [to indulge] in the pleasures of enjoyment to your heart's content (*yathestam*), nor indeed were you fondled by me [enough]. But I am, dear brother, the cause of this calamity of yours, since [by me] were you caused to practise immodesty [towards the Pāṇḍavas] but not (lit and not) protected [from the consequence thereof]. **6**

(*Falls*)

Charioteer—Long-lived one, take courage, take courage.

Duryodhana—Fie [upon you], charioteer ! What has been done by you ?

I have been protected with [i. e. by making] an offering of my brother Duśśāsana, [mere] child, and [as such] one who deserved to be protected and who ever acted in accordance with my command. **7**

Charioteer—Your Majesty, by the vital-piercing showers of arrows, javelins, *Śaktis* and darts (*prāsaḥ*) of [i. e. coming from] great chariot-warriors, Your Majesty was deprived of consciousness and was rendered motionless—so was the chariot taken away by me.

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१ 'मुक्तो' २ 'निश्चेतनः'

३ **दुर्योधनः**—सूत, विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे
क्षोदैर्[1]गदाशनिकृतैर्न विबोधितोऽस्मि ।
तामेव नाधिशयितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नभो विलोक्य) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख,

अपि नाम भवेत् मृत्युर्न च हन्ता वृकोदरः ।

सूतः—शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधनः—घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सँप्रहारः सुन्दरकः)

सुन्दरकः—अज्जा, अवि णाम इमस्सिं उद्देसे सारहिदुइओ दिट्ठो तुम्हेहिं ३ महाराजदुज्जोहणो ण वेत्ति । (निरूप्य) कहं ण कोवि मन्तेदि । होदु ।

Duryodhana—Charioteer, improperly have you acted.

Since I was not awakened [from my state of unconsciousness] by the bruises (*kṣoda*) wrought [on my body] by the thunderbolt-like mace of that same brute of a Pāṇḍava, the hater of my younger brother; or since either myself or Vṛkodara was not quickly made to sleep on that same bed of Duṣśāsana [which was] wet with blood. **8**

(*Having sighed. Having looked into the sky*) Why, O accursed Fate void of compassion, averse to the family of Bharata,

Would that I met with death, but (*ca*) not Vṛkodara [must be] my slayer ! **9 a b**

Charioteer—May sin be allayed, sin allayed ! Your majesty, what is this ?

Duryodhana—What use is kingdom or victory, to me, with all my brothers put to death ? **9 c d**

(Then enters Sundaraka wounded)

Sundaraka—Worthy Sirs, have you possibly seen or have you not in this region His Majesty Duryodhana, with his charioteer as his companion ? (*Having observed*) How is it that none speaks ?

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१ 'क्षोभैः' २ 'अद्यैव' 'यच्चैव' ३ 'शरप्रहारव्रणबद्धपट्टिकालंकृतकायः'

एदाणं बद्धपरिअराणं पुरिसाणं समूहो दीसइत्ति एत्थ गदुअ पुच्छिस्सम्।(परिक्रम्य विलोक्य च) कहं एदे क्खु सामिणो गाढप्पहारहदस्स घणसण्णाहजालदुब्भेज्ज-
६ मुहेहिं कंङ्कवदणेहिं[1] हिअआदो सल्लाइं उद्धरन्ति। ता ण क्खु एदे जाणन्ति। होदु। अण्णदो विचिइस्सम्। (अग्रतोऽवलोक्य किंचित् परिक्रम्य च) इमे क्खु अवरे पहूददरा संगदा वीरमणुस्सा दीसन्ति। ता एत्थ गदुअ पुच्छिस्सम्।
९ (उपगम्य) हंहो, जाणह तुम्हे कस्सिं उद्देसे कुरुणाहो वट्टइत्ति। कहं एदे वि मं पेक्खिअ अहिअदरं रोअन्दि। ता ण क्खु एदे वि जाणन्ति। (दृष्ट्वा) हा अदि-
करुणं क्खु एत्थ वट्टइ। एसा वीलमादा समलविणिहदं पुत्तअं सुणिअ रत्तंसु-
१२ अणिवसणाए समग्गभूसणाए वहूए सह अणुमरदि।(सश्लाघम्) साहु वीरमादे, साहु। अण्णस्सिं वि जम्मन्तरे अणिहदपुत्तआ हुविस्ससि। होदु। अण्णदो पुच्छिस्सम्। (अन्यतो विलोक्य) अअं अवरो बहुप्पहारणिहदकाओ अकि-

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Let it be. Here is seen a group of these people who have girded up their loins. Having gone there, I shall ask them. (*Having walked round and seen*) How, these indeed are extracting arrowheads from the heart of their master, who has been struck with a deep wound, by means of pincers (*kaṅkavadanam*), the points of which are difficult to be broken by the wire-gauze of a solid (ghana) armour (sannāha). Therefore surely these do not know. Well, I shall search in another direction. (*Having looked and walked about a little*) Here indeed are seen other valiant men gathered together in a very great number. Therefore having gone here I shall ask. (*Having approached*) Halloa, do you know in which region the Lord of the Kurus is [at present?] How, these also cry the more at my sight! Then surely these too do not know. (*Observing*) Alas, indeed an exceedingly pathetic situation is there here. This mother of a warrior, on hearing of her son killed in the battle, is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! (*With commendation*) Bravo, mother of a warrior, bravo! At least in another birth will you not have your son killed. Let it be. I shall inquire elsewhere. (*Having looked in another direction*) Here another group of warriors, with their bodies wounded by many strokes, [but] with their wounds left just (*eva*) undressed, having reproached

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१ 'कंकवत्तेहिं' (कङ्कपत्रैः)

१५ दव्वणबन्धो एत्थ जोहसमूहो इमं सुण्णासणं तुलङ्गमं उवालहि रोइदि। णूणं
एदाणं एत्थ एव्व सामी वावादिदो। ता ण क्खु एदे वि जाणन्दि। होदु।
अण्णदो गदुअ पुच्छिस्सम्। (सर्वतो विलोक्य) कह सव्वो एव्व अवत्था-
१८ णुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो। ता कं
दाणीं एत्थ पुच्छिस्सम्। कं वा उवालहिस्सम्। होदु। सअं एव्व एत्थ विचि-
णइस्सम्। (परिक्रम्य) होदु। देव्वं दाणीं उवालहिस्सम्। हंहो देव्व,
२१ एआदसाणं अक्खोहिणीणं णाहो, जेट्ठो भादुसदस्स, भत्ता गङ्गेअद्दोणङ्गरा असल्ल-
किवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्कणाहो महा-
राअदुज्जोहणो वि अण्णेसीअदि। अण्णेसीअन्तो वि ण जाणीअदि कस्सि उद्देसे
२४ वट्टइत्ति। (विचिन्त्य निःश्वस्य च) अह वा किं एत्थ देव्वं उवालहामि।
तस्स क्खु एदं णिब्भच्छिअविउरवअणवीअस्स अवधीरिदपिदामहहिदोवदेसङ्कु-
रस्स सउणिप्पोच्छाहणादिविरूढमूलस्स जदुगेहजूदविससादिणो संभूदचिरआल-
२७ संवद्धवेरालवालस्स पञ्चालीकेसग्गहणकुसुमस्स फलं परिणमदि। (अन्यतो
विलोक्य) जहा एत्थ एसो विविहरअणप्पहासंवलिदसूरकिरणप्पसूदसक्कचाव-
सहस्ससंपुरिदसदिसामुहो लूणकेदुवंसो रहो दीसइ ता अहं तक्केमि अवस्सं
३० एदिणा महाराअदुज्जोहणस्स विस्सामुद्देसेण होदव्वम्। याव निरूपेमि। (उपगम्य
दृष्ट्वा निःश्वस्य च) कधं एआदहाणं अक्खोहिणीणं णाअको भविअ महाराओ
दुज्जोहणो पइदपुरिसो विअ असलाहणीए भूमीए उवट्ठी चिट्ठदि। अध वा तस्स
३३ क्खु एदं पञ्चालीकेसग्गहकुगुमस्स फलं परिणमदि। [आर्याः, अपि नामा-
स्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति। (निरूप्य)

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this horse with an empty saddle is crying. Surely in this very place must their master have been killed. Therefore indeed these also do not know. Well ! Having gone elsewhere, I shall inquire. (*Having looked on all sides*) How all people, without exception (*eva*), experiencing as they are a calamity commensurate with their positon, are in distress owing to the unfavourable disposition of Fate ? Then whom shall I ask here now ? Or whom shall I reproach ? Well I shall myself search here. (*Having walked round*) Let it be. I shall now reproach Fate. O even His Majesty Duryodhana has to be searched for,-[Duryodhana] who is the lord of eleven *Akṣauhiṇīs*, the eldest of a hundred brothers, the master of a circle of kings, headed by the son of

कथं न कोऽपि मन्त्रयते। भवतु। एतेषां बद्धपरिकराणां पुरुषाणां समूहो दृश्यत
३६ इति तत्र गत्वा प्रक्ष्यामि। (परिक्रम्य विलोक्य च) कथमेते खलु स्वामिनो गाढ-
प्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति। तन्न
खल्वेते जानन्ति। भवतु। अन्यतो विचेष्यामि। अग्रतोऽवलोक्य किंचित्
३९ परिक्रम्य च) इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते। तदत्र गत्वा
प्रक्ष्यामि। (उपगम्य) हंहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत इति।
कथमेतेऽपि मां प्रेक्ष्याधिकतरं रुदन्ति। तन्न खल्वेतेऽपि जानन्ति। (दृष्ट्वा) हा,
४२ अतिकरुणं खल्वत्र वर्तते। एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्तांशुक-
निवसनया समग्रभूषणया वध्वा सहानुम्रियते। (सश्लाघम्) साधु, वीरमातः,
साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि। भवतु। अन्यतः
४५ प्रक्ष्यामि। (अन्यतो विलोक्य) अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव
योधसमूह इमं शून्यासनं तुरङ्गममुपालभ्य रोदिति। नूनमेतेषामत्रैव स्वामी
व्यापादितः। तन्न खल्वेतेऽपि जानन्ति। भवतु। अन्यतो गत्वा प्रक्ष्यामि।
४८ (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषमशील-
तया पर्याकुलो जनः। तत् कमिदानीमत्र प्रक्ष्यामि। कं वोपालप्स्ये। भवतु।
स्वयमेवात्र विचेष्यामि। (परिक्रम्य) भवतु। दैवमिदानीमुपालप्स्ये। हंहो दैव,
५१ एकादशानामक्षौहिणीनां नाथो, ज्येष्ठो भ्रातृशतस्य, भर्ता गाङ्गेयद्रोणाङ्गराज-
शल्यकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य, सकलपृथ्वीमण्डलैकनाथो महाराज-

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Gaṁgā, Droṇa, the king of the Aṁgas, Śalya, Kṛpa, Kṛtavarman and Aśvatthāman and the sole sovereign of the circle of earth! [And] though searched for, it cannot be known as to in which region he is! (*Having thought and sighed*) Or rather, why should I reproach Fate in this matter? Here indeed is developing the fruit of that poisonous (tree *śākhin*) in the form of the house of lac [intended to be set on fire] and the gambling,—[the tree] with the words of Vidura that were flouted as its seed, with the salutary advice of the grand-father [that is, Bhīṣma] which was repudiated as its sprout, with the incitement of Śakuni etc. as the firmly (*vi*) planted roots, with the hostility created and continued for a long time as its basin, (*ālavāla*) and of which the seizure of the hair of Pāñcālī is the flower! (*Having looked in another direction*) Since here is seen this chariot, the banner-

दुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति ।
५४ (विचिन्त्य निःश्वस्य च) अथ वा किमत्र दैवमुपालभे । तस्य खल्विदं निर्भर्त्सित-
विदुरवचनबीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरू-
ढमूलस्य जतुगृहद्यूतविशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य पाञ्चाली-
५७ केशग्रहणकुसुमस्य फलं परिणमति । (अन्यतो विलोक्य) यथात्रैष विविधरत्न-
प्रभासंवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो छ्नकेतुवंशो
रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवित-
व्यम् । यावन्निरूपयामि । (उपगम्य दृष्ट्वा निःश्वस्य च) कथमेकादशानाम-
६० क्षौहिणीनां नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवाश्लाघनीयायां
भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहणकुसुमस्य
फलं परिणमति ।

(उपसृत्य सूतं संज्ञया पृच्छति)

६३ **सूतः**—(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—(उपगम्य) जअदु जअदु महाराजो । [जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

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post of which is broken and which has completely (*sam*) filled the expanse (lit faces) of the ten quarters with thousands of rainbows, engendered by the rays of the sun, blended (*saṁvalita*) with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana. Let me just observe. (*Having approached, observed aud sighed*) How, having been the leader of eleven *Akṣauhiṇīs*, His Majesty Duryodhana is sitting in a place not-at-all worthy of praise, even like an ordinary man ! Or rather, this is indeed the fruit [developed out] of the flower in the from of the seizure of Pāñcālī's hair that is taking effect.

(*Having gone near asks the Charioteer by a sign*)

Charioteer—(*Having seen*) Oh, how, Sundaraka has arrived from the battlefield !

Sundaraka—(*Approaching*) May victory attend Your Majesty, may victory attend !

Duryodhana—(*Having looked*) O Sundaraka, is it well with the king of the Aṁgas ?

६६ **सुन्दरकः**—देव, कुसलं सरीरमेत्तकेण । [देव, कुशलं शरीरमात्रकेण ।]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव, ण भग्गो रहो । से मणोरहो वि । [देव, न भग्नो रथः ।
६९ अस्य मनोरथोऽपि ।]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । तदलं संभ्रमेण । अशेषतो विस्पष्टं कथ्यताम् ।

७२ **सुन्दरकः**—जं देवो आणवेदि । देवस्स मुउडमणिप्पहावेग अवणीदा मे रणप्पहारवेअणा । (साटोपं परिक्रम्य) सुणादु देवो । अत्थि दाणीं कुमाल-दुस्सासणवह—[यद्देव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता
७९ मे रणप्रहारवेदना । (साटोपं परिक्रम्य) शृणोतु देवः । अस्तीदानीं कुमारदुःशासनवध—]

(अर्धोक्ते मुखमाच्छाद्य शङ्कां नाटयति ।)

सूतः—सुन्दरक, कथय । कथितमेव दैवेन ।

Sundaraka—Your Majesty, well only with respect to his body !

Duryodhana—What, has Kirīṭin killed his horses, slain his charioteer, or broken his chariot ?

Sundaraka—Your Majesty, not [merely is] his chariot broken [but] also his mental chariot (i. e. cherished desire).

Duryodhana—Why do you, by [such] indistinct utterances cause distress to my heart, which is already distressed ? Therefore away with excitement. Let the matter be told in its entirety (lit without leaving any thing out) [and] distinctly.

Sundaraka—As Your Majesty commands. The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown. *(Having walked about proudly)* May your Majesty hear. Well, now the slaughter of Prince Duśśāsana—*when thts is half-said, he covers his face and gesticulates doubt.*)

Charioteer—Sundaraka, go on. It [namely, the slaughter of Duśśāsana] has already been reported [to His Majesty] by Fate.

७८ **दुर्योधनः**—कथ्यताम्। श्रुतमस्माभिः।

सुन्दरकः—(स्वगतम्) कथं दुस्सासणवहो सुदो देवेण। (प्रकाशम्) सुणादु देवो। अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुडिल-
८१ मिउडीभङ्गभीसणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारावरि-
सिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो। [(स्वगतम्।)
कथं दुःशासनवधः श्रुतो देवेन। (प्रकाशम्) शृणोतु देवः। अद्य तावत्
८४ कुमारदुःशासनवधामर्षितेन स्वामिनाङ्गराजेन कुटिलभ्रुकुटीभङ्गभीषणललाट-
पट्टेनाविज्ञातसंधानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासन-
वैरी मध्यमपाण्डवः।]

८७ **उभौ**—ततस्ततः।

सुन्दरकः—तदो देव, उहअबलमिलन्तदीप्पन्तकरितुरअपदादिसमुब्भूहधूलि-
णिअरेण पल्लत्थतत्तद्गअघडासंघादेण अ वित्थरन्तेण अन्धआरेण अन्धीकिदं
९० उहअबलम्। ण हु गगणतलं[1] लक्खीअदि। [ततो देव, उभयबलमिलद्दीप्यमान-

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Duryodhana—Proceed. We have heard [it].

Sundaraka—*(To himself)* How, the slaughter of Duśśāsana is heard by His Majesty ! *(Aloud)* May Your Majesty hear. Today in the first place my master, the king of the Aṁgas, who was enraged at the slaughter of Prince Duśśāsana, with his broad (*paṭṭa*) forehead, terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, discharged with [such dexterity] that their fixing [on the bow] and discharge (*mokṣa*) could not be observed, attacked that ill-behaved enemy of Duśśāsana, the middle Pāṇḍava.

Both—Then, [what] then ?

Sundaraka—Then, your Majesty, both the armies were blind-folded with the darkness that was spread by a heap of dust, arisen from the glittering elephants, horses and foot-soldiers from both the armies that met [each other], and by a confused mass formed by those various herds of elephants that were being

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१ 'भुवणतलं (भुवनतलं)'

करितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासंघातेन च विस्तीर्यमाणेनान्धकारेणान्धीकृतमुभयबलम् । न खलु गगनतलं लक्ष्यते ।]

९३ **उभौ**—ततस्ततः ।

सुन्दरकः—तदो देव, दूराकड्ढिदधणुग्गुणाच्छोडणटङ्कारेण गम्भीरभीसणेण[1] जाणीअदि गज्जिदं पलअजलहरेण त्ति । [ततो देव, दूराकृष्टधनुर्गुणाच्छोटनः
९६ टङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जितं प्रलयजलधरेणेति ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, दोहिणं वि ताणं अण्णोण्णसिंहणादगज्जिदपिसुणं
९९ विविहपरिमुक्कप्पहरणाहदकवअसंगलिदज्जलणविज्जुच्छाडाभासुरं[2] गम्भीरत्थणिअचापजलहरं प्पसरन्तसरधारासहस्सवरिसं जादं समरदुद्दिणम् । [ततो देव, द्वयोरपि तयोरन्योन्यसिंहनादगर्जितपिशुनं विविधपरिमुक्तप्रहरणाहतकवच-
१०२ संगलितज्वलनविद्युच्छटाभासुरं गम्भीरस्तनितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम् ।]

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scattered about [on the battlefield]. Indeed the surface of the sky could not be observed !

Both—Then, [what] then ?

Sundaraka—Then, Your Majesty, because of the deep and terrific twanging due to the letting off of the bow-string, which was drawn a long way in, it was thought [by people] that the cloud of universal destruction had thundered !

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, occurred a rainy day (*durdina*) in the form of a battle of even two—[the rainy day] which had for its indication the thunder in the form of their mutual war-cries, which was glittering with the streaks (*chaṭā*) of lightning in the form of [the sparks of] fire, rising from armours as they were struck with various missiles (*praharaṇa*) hurled (*parimukta*) [against one another], which had clouds in the form of bows, associated with a deep thundering, and which was raining thousands of showers (*dhārā*) in the form of arrows flitting (*prasarat*) across [the air].

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१ 'अन्धआरेण (अन्धकारेण)' इत्यधिकमत्र । २ '०विज्जुअं बहलरुहिलबिन्दुखज्जोअभासुरं (विद्युत्कं बहलरुधिरबिन्दुखद्योतभासुरम्)'

दुर्योधनः—ततस्ततः ।

१०५ **सुन्दरकः**—तदो देव, एदस्सिं अन्तरे जेट्ठस्स भादुणो परिभवसङ्किणा धणं-
जएण वज्जणिग्घादणिग्घोसविसमरसिदधअअग्गट्ठिदमहावाणरो तुरङ्गमसंवा-
हणवापिदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदुद्दंसणो आपूरि-
१०८ अपञ्चजण्णदेअदत्तताररसिदप्पडिरभरिददसदिसामुहकुहरो धाविदो तं उद्देसं
रहवरो । [ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनंजयेन
वज्रनिर्घातनिर्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरङ्गमसंवाहनव्यापृतवा-
१११ सुदेवशङ्खचक्रासिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवद-
त्ततारसितप्रतिरवभरितदशदिशामुखकुहरो धावितस्तमुद्देशं रथवरः ।]

दुर्योधनः—ततस्ततः ।

११४ **सुन्दरकः**—तदो भीमसेणधणंजएहिं अभिजुत्तं पिदरं पेक्खिअ ससंभमं विअ-
लिअं अवघूणिअ रअणसीसअं आकण्णाकट्ठिदकठिणकोदण्डजीओ दाहिण-
हत्तुक्खित्तसरपुंखविघट्टणतुवराइदसारहीओ तं देसं उवगदो कुमालविससेणो
११७ [ततो भीमसेनधनंजयाभ्यामभियुक्तं पितरं प्रेक्ष्य ससंभ्रमं विगलितमवधूय

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, by Dhanañjaya, apprehensive (*śaṁkī*) of the humiliation of his elder brother, was hurriedly urged on to that region his excellent chariot, which had a great monkey [namely, Māruti] seated at the top (*agra*) of its banner and raising a cry as terrific as the crash (*nirghoṣa*) of a stroke (*nirghātaḥ*) of the thunderbolt, which could with difficulty be gazed upon owing to the four stout (lit staff-like) arms, characterised by the conch, the discus, the sword and the mace, of Vāsudeva, [who was sitting there] engaged in skilfully (*sam*) directing the horses, and which filled the caverns of the expanse (*mukha*) of ten quarters with the echo of the loud blast of Pāñcajanya and Devadatta that were blown (lit filled [with air]).

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, seeing that his father was attacked by Bhīma and Dhanañjaya, having adjusted in haste his jewelled helmet that was displaced, Prince Vṛṣasena, who

रत्नशीर्षकं दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथिक आकर्णाकृष्ट-
कठिनकोदण्डजीवस्तं देशमुपगतः कुमारवृषसेनः ।]

१२० **दुर्योधनः**—(सावष्टम्भम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व केमालविससेणेण विद-
लिदासिलदासामलसिणिद्धपुंखेहिं कठिणकंकवत्तेहिं किसवण्णेहिं साणसिला-
१२३ णिसिदसामलसल्लबन्धेहिं कुसुमिदो विअ तरू मुहूत्तएण सिलीमुहेहिं
पच्छादिदो धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन
विदलितासिलताश्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिला-
निशितश्यामलशल्यबन्धैः कुसुमित इव तरुमुखैः प्रच्छादितो धनंजयस्य
१२६ रथवरः ।]

उभौ—(सहर्षम्) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्खविक्खित्तणिदवल्लबाणवरिसिणा धणंजएण ईसि
१२९ विहसिअ भणिदम्—'अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं मह कुवि-

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urged on his charioteer [to drive fast] by spurring (*vighaṭṭana*) him with the forked end (*puṁkhaḥ*) of an arrow taken up with his right hand and who drew the string (*jīvā*) of his tough bow as far as the ear, arrived at that place.

Duryodhana—*(With firmness)* Then, [what] then ?

Sundaraka—And then, Your Majesty, even while arriving by that Prince Vṛṣasena, in a moment, was completely (*pra*) enveloped the excellent chariot of Dhanañjaya with his arrows *(silīmukha)* (puṁkha) like a tree full of flowers with bees, [his arrows] whose forked ends were dark and glossy like a broken sword-blade which had hard feathers of herons (*kaṁkapatra*) which were dark in colour, and whose dark-coloured darts (*śalyabandha*) were sharpened on whetstones (*śāṇaśilā*).

Both—*(With joy)* Then, [what] then ?

Sundaraka—Then, Your Majesty, by Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tīkṣṇam*) discharged, having smiled a little was said: ' O you Vṛṣasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry. What then for you, a [mere] child ?

दस्स अभिमुहं ठादुम्। किं उण भवदो बालस्स। ता गच्छ। अवरेहिं कुमारेहिं सह गदुअ आओधेहि।' एव्वं वाअं णिसमिअ गुरुअणाहिक्खेवेण उद्दीविअ-
१३२ कोवोपरत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविस-लेणेण मम्मभेदएहिं परुसविसमेहिं सुंदिपधकिदप्पणएहिं णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहिं। [ततो देव, तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा
१३५ धनंजयेनेषद् विहस्य भणितम्—'अरे रे वृषसेन, पितुरपि तावत् ते न युक्तं मम कुपितस्याभिमुखं स्थातुम्। किं पुनर्भवतो बालस्य। तद् गच्छ। अपरैः कुमारैः सह गत्वा युद्धस्व।' एवं वाचं निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपो-
१३८ परक्तमुखमण्डलविजृम्भितभृकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः।]

१४१ **दुर्योधनः**—साधु वृषसेन, साधु। सुन्दरक, ततस्ततः।

सुन्दरकः—तदो देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदं-
१४४ सणप्पसरेण पत्थुदं सिक्खाबलाणुरूवं किं वि अच्चरिअम्। [ततो देव, निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्द-

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Therefore go [away]. Go and having gone fight with other boys.' Having heard such words, by Prince Vṛṣasena, who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [directed] at his elder [that is, father], was the Gāṇḍīva-holder reproved with vital-piercing, harsh and sharp arrows, that made love to the [i. e. were pulled to the] region of his ear, but not with wicked words.

Duryodhana—Bravo, Vṛṣasena, bravo! Sundaraka, then, [what] then?

Sundaraka—Then, Your Majesty, by Kirīṭin, whose anger was aroused by the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gāṇḍīva and who blocked the operation of sight with the incessant (*ni*) falling of his

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१ 'सुदिवहकिद०' (सुदिवसकृत०)

निर्जितवज्रनिर्घातघोषेण बाणनिपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षा-
१४७ बलानुरूपं किमप्याश्चर्यम्।]

दुर्योधनः—(साकूतम्) ततस्ततः।

सुन्दरकः—तदो देव, तं तारिसं पेक्खिअ सत्तुणो समरव्ववारथउरत्तणं अवि-
१५० भाविअतूणीरमुहधणुग्गुणगमणागमणसरसंधाणमोक्खचडुलकरअलेण कुमाल-
विससेणेण वि सविसेसं पत्थुदं समलकम्मं। [तदो देव, तत् तादृशं प्रेक्ष्य शत्रोः
समरव्यापारचतुरत्वमविभाविततूणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षच-
१५३ टुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म।]

दुर्योधन—ततस्ततः।

सुन्दरकः—ततो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणु-
१५६ बन्धो दोणं वि कुरुराअपण्डवबलाणं 'साहु कुमालविससेण साहु' त्ति
किदकलअलो वीरलोओ अवलोइदुं पउत्तो। [ततो देव, अत्रान्तरे
विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः
१५९ 'साधु कुमारवृषसेन साधु' इतिकृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्तः।]

दुर्योधनः—(सविस्मयम्) ततस्ततः।

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arrows, was commenced some mysterious marvellous feat, [well] worthy of his training and his strength.

Duryodhana—(*With emotion*) Then, [what] then ?

Sundaraka—Then, Your Majesty, having observed the enemy's skill of that kind in military operation, some special fighting feat was commenced by Prince Vṛṣasena, with his hand restless and one which did not manifest its going to the mouth of the quiver, returning to the bow-string, aiming the arrows and discharging them.

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile the host of warriors from even both the armies–of the Kuru–king and the Pāṇḍavas, who abandoned their battle–activities, suspended for a time (*muhūrta*) their continued hostility, gave out a cry, 'Bravo ! Prince Vṛṣasena, bravo !' and began to watch.

Duryodhana—(*With amazement*) Then, [what] then ?

सुन्दरकः—तदो अ देव, अवहीरिदसअलराअधाणुक्कचक्कपराक्कमसालिणो
१६२ सुदस्स तहाविहेण समलक्कम्मालम्भेण हरिसरोसकरुणासंकासंकडे वट्टमाणस्स
सामिणो अङ्गराअस्स णिवडिआ सरपद्धइ भीमसेणे बाप्पपज्जाउला अ दिट्ठी
कुमालविससेणे । [ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रम-
१६५ शालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे
वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने, बाष्पपर्याकुला
च दृष्टिः कुमारवृषसेने ।]

१६८ **दुर्योधनः**—(सभयम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, उभअबलप्पउत्तसाहुकाराभरिसिदेण गण्डिविणा
तुरगेसु सारहिं पि रहवरे धणुं पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ
१७१ व्वावारिदो समं सिलीमुहासारो । [ततश्च देव, उभयबलप्रवृत्तसाधुका-
रामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि
नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः ।]

१७४ **दुर्योधनः**—(सभयम्) ततस्ततः ।

सुन्दरकः—तदो देव, विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावार[1]-

Sundaraka—And then, Your Majesty, of [my] master the king of the Aṁgas, who was in a conflict of feelings (*saṅkaṭam*), joy, anger, compassion and apprehension, owing to the commencement of that kind of military operation by his son, who shone with a valour that defied the entire circle of the princely bow-wielders, the shower (*paddhatiḥ*) of arrows fell on Bhīmasena and the sight bedimmed with tears on Prince Vṛṣasena.

Duryodhana—(*With fear*) Then, [what] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-holder, angered by the cries of applause (*sādhukāra*) proceeding from both the armies simultaneously was directed a shower (āsāra) of arrows on [Vṛṣasena's] horses, on even his charioteer, on his excellent chariot, on his bow too, on even his bow-string and the white umbrella, the insignia of his royalty.

Duryodhana—(*With fear*) Then, [what] then ?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, who was

१ ' व्वावारो मण्डलाग्गेण विअरिदुं (व्यापारो मण्डलाग्रेण विचरितुं)

पडिसिद्धसरसंपादो मण्डलाइं विरचयिदुं पउत्तो कुमालविससेणो । [ततो
१७७ देव, विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रतिषिद्धशरसंपातः
मण्डलानि विरचयितुं प्रवृत्तः कुमारवृषसेनः ।]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

१८० **सुन्दरकः**—तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण
अगणिअभिमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो ।
कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण
१८३ सह आओधेदुम् । [ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनाग-
णितभीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः । कुमारो-
ऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनंजयेन सहायोधितुम् ।]

१८६ **उभौ**—साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो देव, भणिदं अ कुमालेण–' रे रे तादाहिक्खेवमुहल मज्झ-
यपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सि ण णिवडन्ति ' त्ति भणिअ
१८९ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेण गज्जिदुं पउत्तो । [ततो देव,
भणितं च कुमारेण–' रे रे तातधिक्षेपमुखर मध्यमपाण्डव, मम शरास्तव

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deprived of his chariot and who had his bow and its string cut, began to trace circles, warding off the simultaneous fall of arrows by means of the activity of only moving round and round.

Duryodhana—(*With apprehension*) Then, [what] then ?

Sundaraka—Then, Your Majesty, by [my] master, the king of the Aṁgas, enraged at the destruction of his son's chariot, was poured a shower of arrows upon Dhanañjaya, not minding [for the time] his engagement with Bhīma. The prince also, mounting on another chariot brought by the servants, began to fight with Dhanañjaya even again.

Both—Well [done] Vṛṣasena, well [done] Then, [what] then ?

Sundaraka—Then, Your Majesty, by the Prince also was said, ' O you middle Pāṇḍava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body. '

शरीरमुज्झित्वान्यस्मिन् न निपतन्ति ' इति भणित्वा शरसहस्रैः पाण्डवशरीरं
१९२ प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः ।]

दुर्योधनः—(सविस्मयम्)। अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

१९५ **सुन्दरकः**—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादम-
ण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो क्कणन्तकणअकिङ्किणीजालझङ्कारवि-
राइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहर-
१९८ अणप्पहाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमाला-
हिमुही । [ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजात-
मन्युना किरीटिना गृहीता रथोत्सङ्गात् क्वणत्कनककिङ्किणीजालझङ्कारविरा-
२०१ विणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविध-
रत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं विमुक्ता च
कुमाराभिमुखी ।]

२०४ **दुर्योधनः**—(सविषादम्) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पज्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स

So saying and covering the body of the Pāṇḍava with thousands of arrows, he began to roar out like a lion.

Duryodhana—*(With amazement)* Oh, the valour of the child, though [yet] in his mind not mature ! Then, [what] then ?

Sundaraka—And then, Your Majesty, having warded off that volley *(sampāta)* of Kirīṭin, whose wrath was roused by the strokes of the sharp arrows, was taken up from a side (*utsaṅgaḥ*) of his chariot, a *śakti*, resounding with the jingling of its numerous (*jālam, lit. network of*) tinkling bells of gold, spotless like the sky free from the obstruction of the clouds, a sharpened (*niśita*) [and hence] dark and glossy point and having an appearance at once dreadful and charming as it shone with the refulgence of its diverse jewels, and [it] was discharged contemptuously in the direction of the Prince.

Duryodhana—*(With distress)* Oh, alas ! Then, [what] then ?

Sundaraka—Then, Your Majesty, on seeing [that] blazing

हत्थादो ससरं धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिलं
२०७ पि। हसिदं अ धणंजएण सिंहणादं विणादिदं अ विओदलेण। दुक्कलं दुक्कलं त्ति
आक्कन्दिदं कुरुबलेण। [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गरा-
जस्य हस्तात् सशरं धनुर्हृदयाद् वीरसुलभ उत्साहो नयनाद् बाष्पसलिल-
२१० मपि। हसितं च धनञ्जयेन सिंहनादं विनादितं च वृकोदरेण। दुष्करं
दुष्करमित्याक्रन्दितं कुरुबलेन।]

दुर्योधनः—(सविषादम्) ततस्ततः।

२१३ **सुन्दरकः**—तदो देव, कुमालविससेणेण आकण्णाकिट्ठणिसिदखुरप्पेण चिरं
णिज्झइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिधा किदा
सत्ती। [ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निध्यायार्ध-
२१६ पथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः।]

दुर्योधनः—साधु, वृषसेन, साधु। ततस्ततः।

सुन्दरकः—तदो अ देव, एदस्सिं अन्तले कलमुहरेण वीरलोअसाढुवादेण
२१९ अन्तरिदो समरतूरणिग्घोसो। सिद्धचालणगणाविमुक्ककुसुमप्पअरेण पच्छादिदं
समलंगणम्। भणिअं अ सामिणा अंगराएण–'भो वीर विकोदल, असमत्तो

Śakti, down (*vi*) fell from the hands of the king of the Aṁgas the bow with its arrow, from his heart the courage so natural to a warrior [and] from his eyes even tears. Dhanañjaya laughed and simultaneously Vṛkodara roared out loudly like a lion. The Kuru-army cried out, 'Difficult to do, difficult to do!'

Duryodhana—(*With distress*) Then, [what] then?

Sundaraka—Then, Your Majesty, by Prince Vṛṣasena, who had drawn his sharp crescent-shaped arrow up to his ear, having looked at [the *Sakti*] for a long time [by way of taking aim] was, the same divided into three parts, while yet it was on half its way, even as was the Ganges by the divine odd-eyed [*Śiva*].

Dhuryodhana—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—And then, Your Majesty, at this time the blast of war-trumpets was drowned (lit *screened*) in the cry of 'Well [done]', of [i. e. proceeding from] the host of warriors, which [cry] was [at once] sweet and loud (*mukhara*). The field of battle was

तुह मह वि ममलव्वावारो । ता अणुमण्ण मं मुहुत्तअम् । पेक्खामहे दाव
२२२ वस्सस्स तू भादुणो अ धणुव्वेदसिक्साचउरत्तणम् । तुह वि एदं पेक्खणि-
ज्जम् त्ति । [ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः
समरतूर्यनिर्घोषः । सिद्धचारगण विमुक्तकुसुमप्रकरेण प्रच्छादितं समराङ्गणम्
२२५ भणितं च स्वामिनाङ्गराजेन–'भो वीर वृकोदर, असमाप्तस्तव ममापि समर-
व्यापारः । तदनुमन्यस्व मां मुहूर्तम् । प्रेक्षावहे तावद् वत्सस्य तव भ्रातुश्च
धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम्' इति ।]

२२८ **दुर्योधनः**—तस्ततः ।

सुन्दरकः—तदो देव, विस्समिदाओधनव्वावारा महुत्तविस्समिदणिअवेराणु-
बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ । [ततो देव, विश्रमिता-
२३१ योधनव्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ
भीमसेनाङ्गराजौ ।]

दुर्योधनः—(साभिप्रायम्) ततस्ततः ।

२३४ **सुन्दरकः**—तदो अ देव, सत्तिखण्डनामरिसिदेण गण्डीविणा भणिअम्–
'अरे दुज्जोहणप्पमुहा–[ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना
भणितम्–'अरे रे दुर्योधनप्रमुखाः—] (अर्धोक्ते लज्जां नाटयति)

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covered over with a collection (*prakara*) of flowers, showered down by a multitude of Siddhas and Cāraṇas. And by [my] master, the king of the Aṁgas, was said, ' O valiant Vṛkodara, unfinished is your as well as my [own] battle-operation. Therefore grant me leave for a moment. Let us just witness the skill in the training of archery of my dear son and your brother. Even for you this is [a sight] worthy beeing seen.'

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, even both Bhīmasena and the king of the Aṁgas became spectators with their battle-operation caused to rest and their continued enmity suspended for a while.

Duryodhana—(*Significantly*) Then, [what] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍiva-wielder, who was enraged at the splitting of his *Śakti*, was said, ' O you, with Duryodhana at the head,—' (*This half-said he gesticulates shyness*)

२३७ **दुर्योधनः**—सुन्दरक, कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणादु देवो । 'अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो अविण-[1]अणोकण्णधार कण्ण, तुह्मेहिं मह परोक्खं बहुहिं महारहेहिं पडिवारिअ एआई २४० मम पुत्तओ अहिमण्णू व्वावादिदो । अहं उण तुम्हाणं पेक्खन्ताणं एव्व एदं कुमालविससेणं सुमरिदव्वसेसं करोमि' त्ति भणिअ सगव्वं आप्फालिदं णेण वज्जणिग्घादघोसभीसणजीआरवं गण्डीवम् सामिणा वि सज्जीकिदं कालपुट्ठम् ।

२४३ [शृणोतु देवः । 'अरे रे दुर्योधनप्रमुखाः कुरुबलसेनाप्रभवः, अविनयनौकर्णधार कर्ण, युष्माभिर्मम परोक्षं बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिम-न्युर्न्यापादितः । अहं पुनर्युष्माकं प्रेक्षमाणानामेवैतं कुमारवृषसेनं स्मर्तव्यशेषं २४६ करोमि ।' इति भणित्वा सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् ।]

दुर्योधनः—(सावहित्थम्) ततस्ततः ।

२४९ **सुन्दरकः**—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा विरइदा अङ्गराअविससेणरहकूलंकसाओ दुवे बाणणदीओ । तेहिं वि दुवेहिं

Duryodhana—Sundaraka, proceed. This [is but] the speech of another.

Sundaraka—May your Majesty hear. 'O you masters of the powerful (*bala*) Kuru-army headed by Duryodhana, [O] Karṇa, the helmsman of the boat of insolence, (*avinaya*), my young boy, Abhimanyu, who was alone, was killed having been surrounded, in my absence, by you, great chariot-warriors, who were many. But I shall cause this Prince Vṛṣasena, to remain in memory [only], even (*eva*) in spite of you who are looking on.' Having said so he proudly twanged his Gāṇḍīva, with the noise of its string as dreadful as that of a stroke of the thunderbolt. [My] master also made ready his Kālapṛṣṭha.

Duryodhana—(*Concealing his feelings*) Then, [what] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-wielder, who prohibited Bhímasena from commencing battle-operation, were arranged two rivers, dashing against the banks

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१ 'अविणअणईकण्णधार (अविनयनदीकर्णधार)'

अण्णोण्णसिणेहदंसिदसिक्खाविसेसेहिं अभिजुत्तो सो दुराआरो मज्झम-
२५२ पण्डवो। [ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेनरथकूलंकषे द्वे बाणनद्यौ। ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः।]

२५५ **दुर्योधनः**—ततस्ततः

सुन्दरकः—तदो अ देव, गण्डीविणा तारारसिदजीआणिग्घोसमेत्तविण्णाद-
बाणवरिसेण तह आअरिदं पत्तिहिं जह ण णहत्तलं ण सामी ण रहो ण धरणी
२५८ ण कुमालो ण केदुवंसो ण बलाइं ण सारही ण तुलङ्गमा ण दिसा ण वीरलोओ अ लक्खीअदि। [ततश्च देव, गाण्डीविना तारारसितज्यानिर्घोषमात्रविज्ञातबाणवर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो
२६१ न केतुवंशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते।]

दुर्योधनः—(सविस्मयम्) ततस्ततः।

सुन्दरकः—तदो अ देव, खणमेत्तं एव्व अदिक्कन्ते सरवरिसे सहरिसंसिंहणादे
२६४ पण्डवसेण्णे हा हदो त्ति। [ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे

(*kûlaṁkaṣe*) in the form of the chariots of the king of the Aṁgas and Vṛṣasena. By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāṇḍava.

Duryodhana—Then, [what] then ?

Snndaraka—And then, Your Majesty, by the Gāṇḍíva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which was loudly (*tãraṃ*) resounding, was performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the chorioteer, not the horses, not the quarters and not the warrior-world [either] could be seen !

Duryodhana—*(With amazement)* Then, [what] then ?

Sundaraka—And then, Your Majesty, when the shower of arrows ceased just for a moment, as the Pāṇḍava army uttered a

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१ 'सिणेह (स्नेह)' इत्येतन्न पठितं कैश्चित्।

सहर्षसिंहनादे पाण्डवसैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति ।]

२६७ **दुर्योधनः**—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, पेक्खामि[1] कुमालं हदसारहितुलंगं छण्णादवत्त-चावचामरकेदुवंसं सग्गप्पब्भट्ठं विअ सुलकुमालं एक्केण ज्जेव हिअअम्ममेदिणा

२७० सिलीमुहेण भिण्णदेहं रहमज्झे पेल्लुत्थं[2] । [ततश्च देव, प्रेक्षे कुमारं हतसारथि-तुरंगं छिन्नातपत्रचापचामरकेतुवंशं स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्म-भेदिना शिलीमुखेन भिन्नदेहं रथमध्ये पर्यस्तम् ।]

२७३ **दुर्योधनः**—(सास्रम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेययकुलप्ररोह, हा प्रियदर्शन, हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त-
मुद्भिद्यमाननवयौवनरम्यशोभम् ।

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war-cry and as the Kaurava forces gave out a loud wail, there arose a great uproar ' Alas, Prince Vṛṣasena is killed, alas, [he] is killed ! '

Duryodhana—(*Suppressing his tears*) Then, [what] then ?

Sundaraka—And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, with his body pierced through by just one arrow that cut the vital of his heart, with his charioteer and horses killed and his umbrella, bow, *chowries*, and banner-post [all] broken.

Duryodhana—*(With tears)* Alas, Prince Vṛṣasena ! Enough of hearing further than this. O dear boy Vṛṣasena, alas [you] who were too much fondled on my lap, alas, [you] to whom fight with a mace was dear, alas, sprout of the family of Rādheya, alas, [you] of pleasant sight, alas [you] who were in no way different [to me] from Duśśāsana, alas, [you] who were attached to all your elders, give me a reply.

How possibly was your lotus-like face seen by Karṇa, [the face] which had wide eyes, which was delightful like the newly-

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१ ' महन्तीए वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' २ परिट्ठितं आअदो (परिस्थितमागतः)'

प्राणापहारपरिवर्तितदृष्टि दृष्टं
कर्णेन तत् कथमिवाननपङ्कजं ते ॥ १० ॥

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पटान्तेन वीजयति ।)

३ **दुर्योधनः**—(लब्धसंज्ञः) भद्र सुन्दरक, ततो वयस्येन किं प्रतिपन्नमङ्गराजेन ।

सुन्दरकः—तदो अ देव, तधाविधस्स पुत्तस्स दंसणेण संगलिदं अस्सुजादं उज्जिअ अणवेक्खिदपरप्पहरणामिओएण सामिणा अभिजुत्तो धणंजओ । तं अ

६ सुदवहामरिसुद्दीविदपरक्कमं विमुक्कजीविदासं तह परिक्कमन्तं पेक्खिअ मीमण-उलसहदेवपञ्चालप्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो । [ततश्च देव,

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arisen moon and whose loveliness was rendered attractive by fresh youth [just] sprouting forth, with its eyes turned up (*parivartita*) at [the time of] the passing of life ? **10**

Chariotaer—Long-lived one, away with the extreme vehemence of grief.

Duryodhana—Charioteer, the meritorious really become subjected to grief. But of us,

whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation. Whence [therefore can there be] grief, whence pain ? **11**

(*Faints away*)

Charioteer—May Your Majesty take courage, take courage.

(*Fans him with the hem of his garment*)

Duryodhana—(*Having gained consciousness*) Good Sundaraka what then was done by my friend, the Aṁga-king ?

Sundaraka—And then, Your Majesty, having wiped off the profuse tears that arose (lit. dropped down) at the sight of his son in that plight, by [my] master was attacked Dhanañjaya, without caring for the strokes of others ' weapons. And having

तथाविधस्य पुत्रस्य दर्शनेन संगलितमश्रुजातमुज्झित्वानवेक्षितपरप्रहरणाभियो-
गेन स्वामिनाभियुक्तो धनंजयः। तं च सुतवधामर्षोद्दीपितपराक्रमं विमुक्त-
जीविताशं तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो
धनंजयस्य रथवरः।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—[1]तदो देव, सल्लेण भणिदम्–'अङ्गराअ, हदतुलङ्गमो भग्गकूवरो दे
रहो ण जोग्गो भीमाज्जुणेहिं सह आजुज्झिदुम्' त्ति। तदो पडिवट्टिदो रहो
ओदारिदो सामी सन्दणादो बहुप्पआरं अ सबस्सासिदो। तदो अ सामिणा
सुहरं विलविअ परिअणोवणीदं अण्णं रहं पेक्खिअ दीहं निस्ससिअ मइ दिट्ठी
विणिक्खिविदा। सुन्दरअ, एहि त्ति भणिदं अ। तदो अहं उवगदो सामिसमी-
वम्। तदो अवणीअ सीसट्ठाणादो पट्टिअं सरीरसंगलिदेहिं सोणिअबिंदुहिं
लित्तमुहं बाणं कदुअ अहिलिहिअ प्पेसिदो देवस्स संदेसो। [ततो देव, शल्येन
भणितम्–'अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां
सहायोद्धुम्' इति। ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद् बहुप्रकारं

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seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desperation], moving about in that manner, by [warriors] headed by Bhīma, Nakula, Sahadeva and Pāñcāla, was screened the excellent chariot of Dhanañjaya.

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, by Śaly a was said, 'King of the Aṁgas, your chariot, with its horses killed and its pole (*kūbaraḥ*) broken, is not fit for fighting with Bhíma and Arjuna'. Thus the chariot was changed, my master was made to get down from his [old] chariot and was in diverse ways consoled. And then, by my master having bewailed for a long time and having seen another chariot brought by the servants, and having heaved a long sigh, was cast a glance at me. And [he] said, 'Sundaraka, come [here]. Then I went near [my] master Then,

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१ 'तदो अज्जुणचावमहप्पलअपओहेरणिस्सरिदसरधारासहस्सेहिं पूरिदेसु दिसा
मुहेसु सल्लेण भणिदो सामी अंगराओ। (ततोऽर्जुनचापमहाप्रलयपयोधरनिसृतशरधारा-
सहस्रैः पूरितेषु दिशामुखेषु शल्येन भणितः स्वाम्यङ्गराजः।)

च समाश्वासितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता । सुन्दरक, एहीति भणितंच । ततोऽहमुपगतः
२४ स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितबिन्दुभिर्लिप्तमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य संदेशः] (पट्टिकामर्पयति।)

(दुर्योधनो गृहीत्वा वाचयति ।)

२७'स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति यथा—

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
[1]यत् संभावित इत्यहं न च हतो दुःशासनारिर्मया
[2]त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥'

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन घट्टयसि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

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having taken out a strip of cloth from his turban and smeared the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty.

(Hands over the strip.)

(Duryodhana takes and reads.)

'Hail, Karṇa, having closely embraced by the neck His Majesty Duryodhana, for this the last time (*etadantam*), submits from the field of battle as follows :

'[This Karṇa] is versed (*kṛtī*) in the operation with a number of missiles ; there is no [other] man who is the equal of this one in battles ; he is more [close] to me than even my brothers ; through him the sons of Pṛthā are to be conquered '— since thus was I honoured [by you] and the enemy of Duśśāsana has not been killed by me, [therefore] do you find (lit. reach) a remedy for grief either by the prowess of arms or by tears.' **12**

Duryodhana—Friend Karṇa, why do you strike me here, who am [already] pained by the slaughter of a hundred brothers with another arrow in the form of [such] speech ? Good Sundaraka, well, now what is the Aṁga-king engaged in ?

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१ 'त्वत्' २ 'तम्'

३ **सुन्दरक**—देव[1], अवणीदसरीरावरणो अप्पवहकिदणिच्चट्ठओ पुणोवि पत्थेण सह समलं मग्गदि [देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समरं मार्गयते ।]

६ **दुर्योधनः**—(आवेगादासनादुत्तिष्ठन्) सूत रथमुपनय । सुन्दरक, त्वमपि मद्वचनात् त्वरिततरं गत्वा वयस्यमङ्गराजं प्रतिबोधय। अलं[2] मतिसाहसेन। अभिन्न एवावयोः संकल्पः । न[3] खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्त्वा बाष्पं सह कतिपयैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्यं सुचिरमपुनर्भावि गाढोपगूढं
संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्वृतौ च ॥ १३ ॥

अथवा शोकं[4] प्रति मया न किंचित् संदेष्टव्यम् ।

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।
त्वां बोधयामि किमहं त्वं मां संस्थापयिष्यसि ॥ १४ ॥

Sundaraka—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again.

Duryodhana—(*Getting up from his seat with vehemence*) Charioteer, bring my chariot. Sundaraka, go you too very quickly and console my friend, the Aṁga-king at my bidding, [thus]: ' Away with extreme rashness: Quite identical is our determination. Not indeed are you alone desirous of giving up life. But,

Having killed the Pārthas, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished (lit made) a mutual close embrace [such as is] not to take place again, for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and extremely happy (*nirvṛta.*) **13**

Or rather, as regards grief I have no message to send.

Vṛṣasena was not your son, Duśśāsana was not my younger brother ! Why do I [then] give you to know [this philosophy]? [Why] should you compose me ? '

' १ देव अज्जवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भः पृच्छ्यते ।)' २ ' न खलु जयाकाङ्क्षी भवानिदानीम् ' ३ नास्तीदं वाक्यं क्वचित् ४ ' कर्णं प्रति मया किंचित् संदेष्टव्यम् '

सुन्दरकः—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

३ **सूतः**—(कर्णं दत्वा) देव, हेषासंविलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथः ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

६ **सूतः**—यदाज्ञापयति देवः (निष्क्रम्य पुनः प्रविशति)

दुर्योधनः—(विलोक्य) किमिति नारूढोऽसि ।

सूतः—एष खलु तातोऽम्बा संजयाधिष्ठितं रथमारुह्य देवस्य समीपमुपगतौ ।

९ **दुर्योधनः**—किं नाम तातोऽम्बा च संप्राप्तौ । कष्टमतिबीभत्समाचरितं दैवेन । सूत, गच्छ त्वं स्यन्दनं तूर्णमुपहर । अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

सूतः—देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

Sundaraka—As Your Majesty commands. (*Goes out*)

Duryodhana—Charioteer, bring the chariot quickly enough.

Charioteer—(*Directing his ear* [*towards him*]) Your Majesty, the sound of the rims [of wheels], mingled (saṁvalita) with the neighing [of horses], is heard. I therefore guess the chariot is in all probability (*nûnam*) brought by the servants.

Duryodhana—Charioteer, go you make [it] ready.

Charioteer—As Your Majesty commands. (*Going out he enters again*)

Duryodhana—(*Having looked at him*) Why is it that you are not mounted ?

Charioteer—Here indeed have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge (*adhiṣṭhita*) of Sañjaya.

Duryodhana—What have father and mother really (*nāma*), arrived ? Alas, an exceedingly loathsome thing has been done by fate ! Charioteer, go you and quickly bring my chariot. I shall also stay in a solitary place, avoididg meeting with [lit. being seen by] my father.

Charioteer—Your Majesty, they [that is, your parents] have you as the one surviving kinsman. How possibly should you not console them ?

१२ **दुर्योधनः**—सूत, कथमिव समाश्वासयामि विमुखभागधेयः। पश्य।

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
व्रीतस्ताभ्यां शिरसि विनतोऽहं दुःशासनश्च।
तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां
पार्श्वं पित्रोरहमुपगतः किं नु वक्ष्यामि ताभ्याम् ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरू।

(निष्क्रान्तौ)

३ इति चतुर्थोऽङ्कः

Duryodhana—Charioteer, how possibly can I whose fate is averse [to me], console them ? See.

Just to-day we both went to battle after seeing our father and mother. By them was I who had bent [myself] low, smelt on the head and Duśśāsana [also] ! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them ? 15

All the same the elders have neeessarily to be offered obeisance to.

(*They both go out*)

END OF ACT IV

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१ 'अपगतघृणः २ 'गत्वा'

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च)

धृतराष्ट्रः—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति। कच्चिज्जीवति वा न वा।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सि देसे वट्टदि। [जात, यदि सत्यं जीवति मे वत्सस्तत् कथय कस्मिन् देशे वर्तते।]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति।

गान्धारी—(सकरुणम्) जाद, एआइ त्ति भणासि। किं णु क्खु संपदं भादुसदं से पास्से भविस्सदि। [जात, एकाकीति भणसि। किं नु खलु सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति।]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात्।

(उभाववतरणं नाटयतः)

(ततःप्रविशति सव्रीडोपविष्टो दुर्योधनः)

संजयः—(उपसृत्य) विजयतां महाराजः। नन्वेष तातोऽम्बया सह प्राप्तः।

किं न पश्यति महाराजः।

ACT V

(Then enter in a conveyance, a chariot Gāndhārī, Sañjaya and Dhṛtarāṣṭra)

Dhrtarastra—Dear Sañjaya, tell [me], tell [me], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying. Is he alive, or not ?

Gandhari—Child, if really my dear boy is alive, then tell [me] in which region he is.

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree.

Gandhari—(*Pathetically*) Child, you say 'alone'! Indeed is it likely (*nu*) that a hundred brothers are at his side now ?

Sanjaya—Father, mother, slowly alight from the chariot.

(Both gesticulate alighting)

(Then enters Duryodhana, sitting in shame)

Sanjaya—(*Having drawn near*) May victory attend Your Majesty. Why (*nanu*), here father has arrived along with mother.

(दुर्योधनो वैलक्ष्यं नाटयति)

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रयः ।
दूरान्निर्जितसान्त्वितान्नरपतीनालोकयँल्लीलया
सह्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिङ्गतः)

गान्धारी—वच्छ, अदिगाढप्पहारवेअणापज्जाउलस्स अम्हेसु संणिहिदेसुविण
३ प्पसरदि दे वाणी । [वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहितेष्वपि न प्रसरति ते वाणी ।]

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

६ **गान्धारी**—वच्छ, जइ तुमं वि अम्हे णालवसि ता किं संपदं वच्छो दुस्सासणो आलवदि अध दुम्मरिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्नालपसि तत् किं सांप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो वान्यो वा ।]

(Duryodhana gesticulates bewilderment)

By me [a] sinful [wretch that I am] you were not asked [in this way] 'is your pain bearable dear son ?' [—you] who after having taken out (*vyapanīya*) the darts (*śalyāni*) [from your body] by means of pincers (*kaṁkavadanaiḥ*), and doffed (*unmocita*) the coat of mail (*kaṁkaṭa*) on bandages having been tied [round your wounds] would, with Karṇa made your resort by slow degrees (*śanakaiḥ*) be looking from a distance at lords of men first vanquished and then appeased. **1**

(Dhṛtarāṣṭra and Gāndhārī, approaching gropingly, embrace him)

Gāndhārī—Child, very much distressed as you are by the agonies of your extremely deep wounds, your tongue does not work, even on our having arrived near !

Dhrtarāstra—Dear boy, Duryodhana, why now this absence of speech i. e. silence, unresorted to before, even towards *me* ?

Gāndhārī—Child, if even *you* would not talk to us, then, would dear Duśśāsana now talk, or then Durmarṣaṇa, or another ?

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१ ' निर्जितशात्रवान् ' इति क्वचित् पाठः

दुर्योधनः—

पापोऽहमप्रतिकृतानुजनाशदर्शी[1]
तातस्य बाष्पपयसां तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वः[2]
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अलं परिदेविदेण । तुमं वि दाव एक्का इमस्स अन्धजु-
अलस्य मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण[2] वा । [जात,
३ अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं
जीव । किं मे राज्येन जयेन वा ।]

दुर्योधनः—

मातः किमप्यसदृशं कृपणं[3] वचस्ते
सुक्षत्रिया क्व भवती क्व च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्वं नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana –

Sinful that I am, who have witnessed the slaughter of my younger brothers [slaughter] which has not been avenged, I am the cause of the tears of father, and of you, [O] mother ! Why do you regard me as your son--[me] who am unworthily born in the spotless Bharata race of yours and have become the cause of the destruction of your sons ? **2**

Gāndhārī—Child, enough of bewailing. You at least are the only one to show the way to this blind couple. So live long. What use is a kingdom or victory to me ?

Duryodhana—

Mother, unaccountably (*kimapi*) unbecoming and undignified (lit, *miserable*) is [this] utterance of yours ! What an incongruity between you, an excellent Kṣatriya woman, and this meekness of spirit (dinatā) ! [O you] who are void of motherly affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way] ! **3**

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१ ' जातो ' २ ' अपि ' ३ ' वेरेण (वैरेण)' ४ ' विकृतं '

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वायं लोकवादो वितथः 'न घटस्य कूपपतने
३ रज्जुस्तत्रैव प्रक्षेप्तव्या' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुपकरणेन । (रोदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य) वत्स, समाश्वसिहि । समाश्वासय चास्मा-
६ निमामतिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया ।
विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एदं एव्व संपदं प्पभूदं जं तुमं वि दाव एक्को णाणुसोचइ-
दव्वो । ता जाद, प्पसीद । एसो दे सीस्सञ्जली । णिवट्टेहि समरव्वावारादो ।
३ अपच्छिमं करेहि पिदुणो वअणम् । जात, एतदेव सांप्रतं प्रभूतं यत् त्वमपि तावदेको नानुशोचितव्यः तज्जात, प्रसीद । एष ते शीर्षाञ्जलिः । निवर्तस्व समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely this is the work of grief for sons !

Sanjaya—Your Majesty, is this popular saying false:[namely] 'When a vessel has fallen in a well, the rope should not be thrown just there ?'

Duryodhana—This is ungenerous (lit insufficient). What is the use of the instrument in the absence of those who are to be served therewith ? (*Weeps*).

Dhrtarāstra—(*Having embraced Duryodhana*) Dear boy, take courage. And offer consolation to us and to this extremely miserable mother [of yours].

Duryodhana—Father, difficult to attain is consolation for you now. But,

Do you both bewail for your sons, shining even in sorrow, in company with Kuntī, whose sons will be killed by me to-day ! **4**

Gāndhārī—This itself is much at present that you alone at least are not to be mourned for. Therefore dear, be pleased. Here I fold my hands on my head before you. Desist from battle-operation. Act up according to the last words of your father.

६ **धृतराष्ट्रः**—वत्स, शृणु वचनं तवाम्बाया मम च निहताशेषबन्धुवर्गस्य। पश्य।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात्।
वत्सानां निधनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना
मानं[1] वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात्[2] प्रतिनिवृत्य किं[3] मया कर्तव्यम्।

गान्धारी—जाद, जं पिदा दे विउरो वा भणदि। [जात, यत् पिता ते
३ विदुरो वा भणति।]

संजयः—देव, एवमिदम्।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति।

६ **संजयः**—देव यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्।

Dhrtarāstra—Dear boy, listen to the words of your mother and of me, who have the (*entiye aśeṣa*) group of my kinsmen killed. See,

Those [famous] Droṇa and Bhīṣma, [relying] on whose strength the enemies [lit. the co-parceners] were not cared for, are killed. The world trembled before Phālguna, as he put to death (*śamayataḥ*) Karṇa's son in his [very] presence (*agrataḥ* lit in front of him). Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone] ! Give up your pride towards the enemies, dear boy, and save these blind parents [of yours]. 5

Duryodhana—Having turned back from the battle-field, what should be done by me ?

Gāndhārī—Dear, what your father, or Vidura, would say.

Sanjaya—Your Majesty, so is this,

Duryodhana—Sanjaya, ought advice be offered even now ?

Sanjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise.

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१ 'क्रोधं' २ 'तात, अम्ब' इत्यधिकं कुत्रचित्। ३ 'किं करिष्यामि'।

दुर्योधनः—(सक्रोधम्) शृणुमस्तावद् भवत एव प्रज्ञावतोऽस्मान् प्रति

धृतराष्ट्रः—वत्स, युक्तवादिनि संजये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि ।

दुर्योधनः—कथयतु तातः ।

धृतराष्ट्रः—वत्स, किं विस्तरेण । संधत्तां भवानिदानीमपि युधिष्ठिरमीप्सित-पणबन्धेन ।

दुर्योधनः—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन संजयश्च काममेवं ब्रवीतु । युष्माकमप्येवं व्यामोहः । अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः । अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदा अवधीरितवासुदेवसामोपन्यासः[1] । संप्रति हि दृष्टपितामहाचार्यानुराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडाव-

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Duryodhana—(*With anger*) Let us just hear from you yourself, who [claim to be] wise, an advice suitable [*pratirûpa*] for us.

Dhrtarāstra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking what is [but] proper (*yukta*) ? If you would recover your natural state [of mind], then I would myself address [something] to you.

Duryodhana—Let [my] father say.

Dhrtarāstra—Dear boy, what is the use of prolixity ? Even now you should make peace with Yudhiṣṭhira by offering (*bandhena*) him the desired terms.

Duryodhana—Father, I can evan understand (*kamam*) mother saying in this way through helplessness [brought on] by affection for her son, and Sanjaya through [sheer] childishness. [But] should there be such infatuation on the part of even you ? Or rather, the anguish arising from the death of your sons prevails [in your case]. Moreover, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva. Now indeed how possibly (*iva*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a multitude of princes, make, out of affection for merely his body, peace with

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१ '...शतस्तदावधीरित...'

हमसुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम् । अन्यच्च
१८ नयवेदिन् संजय,

हीयमानान् किल रिपून नृपाः संदधते कथम् ।
दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एवं गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिरः ।
अन्यच्च सर्वं दैवापकृष्टं मन्यते युधिष्ठिरः ।
३ **दुर्योधनः**—कथमिव ।
धृतराष्ट्रः—वत्स, श्रूयतां प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ
प्राणान् धारयामीति । बहुच्छलत्वात् संग्रामस्यानुजनाशमाशङ्कमानो यदैव
६ भवते रोचते तदैवासौ सज्जः संधातुम् ।
संजयः—एवमिदम् ।

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the Pāṇḍavas-[a peace] which would bring [only] shame to a man of noble spirits and which would end in misery ? Moreover, [O] Sañjaya, [you] who [profess to] know politics,

How indeed would kings make peace with their enemies, who are losing ? At present I am bereft of Duśśāsana [and am therefore in a disadvantageus position] and the Pāṇḍava is accompanied by his brothers [and as such therefore would not be favourably disposed to listen to overtures of peace]. 6

Dhrtarāstra—Even when maters have reached this stage, there is nothing, which Yudhiṣṭira would not do at my request. Moreover, Yudhiṣṭhira looks upon everything as being in the clutches of Fate.

Duryodhana—How possibly ?

Dhrtarastra—Dear boy, hear the vow of Yudhiṣṭhira viz: 'I shall not sustain life on the death of even one younger brother.' Owing to war abounding in many treacherous acts he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you.

Sanjaya—So [is] this.

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१ 'हीयमानाः किल रिपोर्नृपाः संदधते परान् । दुःशासने हतेऽहीना सानुजाः पाण्डवाः कथम् ॥' २ 'सर्वमेवापकृतं नानुमन्यते;' 'सर्वदैव अपकृष्टमात्मानं मन्यते' 'सर्वदैवापकृष्टमात्मानं मन्यते भवद्भयः' इत्यपि पाठौ स्तः।

गान्धारी—जाद, उपपत्तिजुत्तं पडिवज्जस्स पिदुणो वअणम् । [जात, उप-
२ पत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम् ।]

दुर्योधनः—तात, अम्ब, संजय,

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्
भ्रातॄणां निहते शते [1]विषहते दुर्योधनो जीवितुम् ।
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना
भीमं दिक्षु न विक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, हा मदङ्कदुल्ललिद, हा जुअराअ, अस्सुदपुव्वा
क्खु कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्ख-
३ सदं प्पसूदा ण उण सुदसदम् । [हा जात दुःशासन, हा मदङ्कदुर्ललित, हा
युवराज, अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः । हा वीरशतप्रसविनी
हतगान्धारी दुःखशतं प्रसूता न पुनः सुतशतम् ।]

(सर्वे रुदन्ति)

Gandharī—Dear, accept the words of your father, which are in cousonance with reason.

Duryodhana—Father, mother, Sañjaya,

The Pārtha (i. e. Yudhiṣṭhira) has vowed death in the absence of even one younger brother [and] Duryodhana brings himself up to live, on his hundred brothers having been slain ! Shall I not throw in [all] directions Bhīma, the enemy, that devourer of Duśśāsana's blood, mangled with the tip of my mace ? Shall I [making] a miserable wretch of myself, make peace ? **7**

Gandharī—O darling Duśśāsana, O [you] so much fondled on my lap, O young prince, such destruction indeed has never been heard before in the world in the case of any one ! Alas wretched Gāndhārī, who gave blrth to hundred heroes, has [raally] given birth to a hundred griefs, but not a hundred sons.

(*All weep*)

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१ शतेऽभिलषते

६ **संजयः**—(बाष्पमुत्सृज्य) तात, अम्ब, प्रतिबोधयितुं महाराजमिमां भूमिं युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

९ **धृतराष्ट्रः**—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीवितालम्बनेयं तपस्विनी गान्धारी कमवलम्बतां शरणम् अहं च ।

१२ **दुर्योधनः**—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरकृतविद्विषः
प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।
अभिमुखमरीन् घ्नन्तः[1] संख्ये हताः शतामात्मजा
वहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः)

Sanjaya—(*Having shed tears*) Father, mother, you two have come to this region in order to console His Majesty. So you should first compose yourselves at least.

Dhrtarastra—Dear boy Duryodhana, when Fate is thus adverse [to us], and you are not giving up natural pride towards the enemies, whom should poor (*tapasvinī*) Gāndhārī, who possesses you as the sole surviwing support of her life, to resort to as protector, and [also] myself ?

Duryodhana—Hear what is fit to be done at present.

Your hundred sons, who had subjugated (*kalita*) the world, who enjoyed soveteignty (*aiśvarya*) and despised their enemies and who were worshipped by thousands of crests of kings who had bent down their heads, have been killed in the war, while [themselves] killing their enemies face to face (*abhimukham*). [So] let father in company with mother bear the [same] yoke that was borne by Sagara.

But the contrary of this happening, the king's (*adhipateḥ*) duty as a Kṣatriya will have beeu trangressed.

(*A great uproar behind the curtain*)

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१ 'क्रुद्धान् घ्नन्तो'

३ **गान्धारी**—(आकर्ण्य । सभयम्) जाद, कहिं एदं हाहाकारमिस्सं तूररसिदं सुणीअदि । [जात, कुत्रैतत् हाहाकारमिश्रं तूर्यरसितं श्रूयते ।]

संजय—अम्ब, भूमिरियमेवंविधानां[1] भीरुजनत्रासजननी महानिनादानाम् ।

६ **धृतराष्ट्रः**—वत्स, संजय, ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

दुर्योधनः—तात, प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदपरमपि
९ किंचिदल्पाहितं न श्रावयति तावदेवाज्ञापय मां संग्रामावतरणाय ।

गान्धारी—जाद, मुहुत्तअं दाव मं मन्दभाइणीं समस्सासेहि । [जात, मुहूर्तं तावन्मां मन्दभागिनीं समाश्वासय ।

१२ **धृतराष्ट्रः**—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातोपायश्चिन्त्यताम् ।

Gāndhārī—*(Having heard, with terror)* Where is this blast of trumpets, mingled with cries of woe, heard ?

Sanjaya—Mother, this is a proper place for great uproars of such kind striking terror in [the minds of] the timid [people].

Dhrtarāstra—Dear Sanjaya, let [it] be ascertained. Indeed exceedingly frightful is [this] far-spreading cry of woe. The cause of this must be great.

Duryodhana—Father, be pleased. Our Fate has really turned its face away [from us.]. While it does not cause us to hear some other great calamity also, order me to descend on the battle-field.

Gāndhārī—Dear, at least for a moment console me, who am [so] unfortunate.

Dhrtarāstra—Dear boy, even though you have made up your mind (*kṛtaniscaya*) to [continue] the battle, yet let a means of striking the enemy covertly be devised.

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१ 'अभूमिरियमेवंविधानां भीरुजनानाम्'

दुर्योधनः—

प्रत्यक्षं हतबान्धवा मम परे हन्तुं न योग्या रहः
किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे।

गान्धारी—जाद, एआई तुमम्। को दे सहाअत्तणं करिस्सदि। [जात, एकाकी त्वम्। कस्ते साहाय्यं करिष्यति।]

३ **दुर्योधनः—**

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरयः
साह्यं केवलमैतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

(**नेपथ्ये**। कलकलानन्तरम्) भो भो योधाः, निवेदयन्तु भवन्तः कौरवेश्वराय, इदं महत् कदनं प्रवृत्तम्। अलमप्रियश्रवणपराङ्मुखतया। यतः ३ कालानुरूपं प्रतिविधातव्यमिदानीम्। तथा हि।

त्यक्तप्राजनरश्मिरङ्किततनुः पार्थाङ्कितैर्मार्गणै-
र्वाहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः।

Duryodhana—

My enemies (*pare*) who have killed my kinsmen in my presence (*prtyakṣam*) ought not lo be killed (*hantum na yogyāḥ*) secretly (*rahaḥ*); What is the use of that being done, which like their doing, is not openly done in the battle? **9** (lines 1 & 2)

Gāndhārī—Dear, you are alone. Who would render you help?

Duryodhana—

Alone I have been the cause of the death of your sons! Mother, how many are the enemies? Only let Fate come to [my] assistance and [now] the earth [will be] void of the Pāṇḍavas. **9** (lines 3 & 4)

(**Behind the curtain.** *After an uproar*) O you warriors ho! may you tell [this] to the lord of the Kauravas. Here a great slaughter has begun. Enough of your turning your face away from hearing an unpleasant [news]. For, now you ought to employ a remedy, which is proper for the occasion. So, indeed.

Having cast off the whip and the reins, his body marked with arrows bearing the sign of [the name of] Pārtha [i. e. Arjuna], slowly drawn along by the horses owing to their acquaintance

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१ ' वस्य न परान् हन्तुं रहो मे क्षमः ' २ ' साम्यं केवलमेतु ' ' शाम्यं ठ '

वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां
शून्येनैव रथेन याति शिबिरं शल्यः कुरूञ्शल्ययन्[1] ॥१०॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्) आः, केनेदमविस्पष्टमशनिपातदारुणमुद्घोषितम् । कः कोऽत्र भोः ।

(प्रविश्य संभ्रान्तः) **सूतः**—हा, हताः स्मः । (आत्मानं पातयति)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।
शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)

गान्धारी—जाद, समस्सस समस्सस । [जात, समाश्वसिहि समाश्वसिहि ।]

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with the chariot-paths and giving to know (*āvedayan*) to those, that are asking, the news of the lord of the Aṁgas with tears from his eyes, is Śalya proceeding to the camp with only a vacant chariot, [thus] piercing [the heart of] the Kurus ! **10**

Duryodhana—(*Listening. With apprehension*) Ah, by whom has this proclamation been made, indistinct and dreadful like the fall of a thunderbolt ? Who is here ? who ?-ho !

(*Having entered confused*) **Charioteer**—Alas, we are undone (*Throws himself down*)

Duryodhana—Oh, tell.

Dhrtarāstra and Sanjaya—Let it be told, let it be told.

Charioteer—Long-lived one, what else ?

Here the stream of the people has been thrown into a swoon by Śalya, while entering, as by a dart finding its way [in the body]—[Śalya] who is mounted on the vacant chariot of Karṇa, as on a vain desire ! **11**

Duryodhana—Alas, friend Karṇa ! (*Faints away*)

Gāndhārī—Child, take courage, take courage.

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१ 'कल्पयन्'

३ **संजयः**—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
पुंत्रस्य[1] मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो । हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः
शोच्यां दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

वत्स दुर्योधन, समाश्वसिहि समाश्वसिहि । समाश्वासय तपस्विनीं मातरं च

दुर्योधनः—(लब्धसंज्ञः)

अयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्धिरन्निव मुदं मयि स्थिराम् ।

Sanjaya—May Your Majesty, take courage, take courage.

Dhrtarastra—Alas, oh, alas !

On Droṇa and Bhīṣma having been killed, he who was the support, the dear friend of my son, that Rādheya also has here (*ayam*) been killed ! **12**

Dear boy, take courage, take courage. I say (*nanu*), O accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife. [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is totally destroyed, I have indeed been rendered hopeless by you. **13**

Dear boy, Duryodhana, take courage, take courage. And give courage to your poor mother.

Duryodhana—(*With his consciousness regained*)

O Karṇa, vouchsafe to me words (*giram*), causing pleasure to the ear, [thus] pouring on me as it were lasting joy. [O you]

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१ 'वत्सस्य च सुहृच्छूरो'
वेणीसंहार १०

सततावियुक्तमकृताप्रियं प्रियं
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागतः) (सर्वे समाश्वासयन्ति)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामाधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्सं
दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं[1] तु कर्णे
कर्तास्मि तस्य निधनं समरे जनस्य[2] ॥ १६ ॥

गान्धारी—जाद, सिढिलेहि दाव क्खणमेत्तं बाष्पमोक्खम् । [जात, शिथिलय तावत् क्षणमात्रं बाष्पमोक्षम् ।]

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who were [so] fond of Vṛṣasena, you are going away, leaving me, who was always unseparated [from you] and who have done [you] no unpleasant thing ! **14**

(*Faints away again*) (*All console him*)

Duryodhana—

On that lord of the Aṁgas, who was dearer to me than my life, having been killed, I am ashamed even to breathe. Why talk of consolation, father ? **15**

Moreover.

I bewail not now for that dear boy Duśśāsana, killed by the enemy, though he deserves to be mourned for ; not also for the collection of my kinsmen. But I shall work the destruction in battle of that individual *(janaḥ)* by whom was perpetrated on Karṇa the evil deed, [so] exceedingly painful to hear. **16**

Gāndhārī—Child, just slacken for only a moment the flow of tears.

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१ 'कृतं न कर्णे कर्णस्य तस्य निधने निधनं कुलस्य' २ 'कुलस्य' इति मुद्रितपुस्तकपाठः ।

३ **धृतराष्ट्रः**—वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

तात, अम्ब, प्रसीदतम् ।

Dhrtarāstra—Dear boy, wipe off your tears for only a moment.

Duryodhana—

While he was giving up his *life* for my sake he was not prevented by anybody. Why are [then] the tears that I shed for him, of me, [who have become] helpless, being warded off ? **17**

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated ?

Charioteer—Long-lived one, thus, I hear, the people say.

With the wheel [of his chariot] sunk in earth, he was killed, it is said, by the arrows of that son of Indra [that is, Arjuna], who possesses the discus-armed [Kṛṣṇa] for his charioteer and who is [the veritable] Death to our army. **18**

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karṇa's face, is [now] being drunk up by the fire (*śikhī*) arising from my anger, as by the submarine (*vāḍava*) one. **19**

Father, mother, be pleased.

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१ केनापि न स वारितः ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।
समानायां विपत्तौ मे [1]वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य । रुदन्)

भवति तनय [2]सत्यं संशयः साहसेषु
द्रवति हृदयमेतद् भीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड
छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदलेन समं समलं मग्गसि ।
[जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे ।]

३ **दुर्योधनः**—तिष्ठतु तावद् वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेन्दुः ।
पुत्रस्तवाम्ब तव तात नयैकशिष्यः
कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

This fire, born of grief, [and] difficult to bear, is burning me. The calamity being common [in either case], war, with uncertainty attaching to it, is preferable to me. **20**

Dhrtarāstra—*(Having embraced Duryodhana. Weeping)*

Indeed, my boy, there is uncertainty in adventures. This my heart melts, having conceived to myself the terrible Bhīma. [O you] well-known for your pride, your action is not skilful in treachery, [but] the enemies' [method of] warfare abounds in deception (*chala*) ! Alas, I am undone ! **21**

Gāndhārī—Dear boy, do you seek battle with that very Vṛkodara, [who has been] Death to my huudred sons ?

Duryodhana—Let alone Vṛkodara for a while.

Let my arrows instantaneously (*sapadi*) fall on him by whom, sinful one, was killed Karṇa, the cherished desire of my heart, the sandal-paste to all my limbs, the spotless moon to my eyes, a son to you, [O] mother, and the distinguished (lit, sole) disciple of yours in politics, [O] father ! **22**

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१ 'वरं संशयितुं रणे' २ 'लक्ष्मीः साहसेष्वीदृशेषु'

सूत, अलमिदानीं कालातिपातेन। सज्जं मे रथमुपाहर। भयं चेत् पाण्डवेभ्य-स्तिष्ठ। गदामात्रसहाय एव समरभुवमवतरामि।

३ **सूतः**—अलमन्यथा संभावितेन। अयमहमागत एव। (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमयं ते व्यवसायस्तत् संनिहितेषु वीरेषु सेनापतिः कश्चिदभिषिच्यताम्।

दुर्योधनः—नन्वभिषिक्त एव।

गान्धारी—जाद, कदरो उण सो जस्सि आसं ओलम्बिस्सम्। [जात, कतरः पुनः स यस्मिन्नाशामवलम्बिष्ये।]

९ **धृतराष्ट्रः**—किं वा शल्य उत वाश्वत्थामा।

संजयः—[१]हा कष्टम्।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते।
आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान्॥ २३॥

दुर्योधनः—किं वा शल्येनोत वाश्वत्थाम्ना।

Charioteer, enough of wasting time now. Bring my chariot got ready. If [to you] there be fear from the Pandavas, [then] stay. With the mace only *(eva)* as just *(mātra)* my helper, I descend on the field of battle.

Charioteer—Enough of thinking [of me] otherwise. Here I already (*eva*) have come. (*Goes out*)

Dhrtarāstra—Dear boy Duryodhana, if this your resolve to burn us is quite firm, then let somebody be installed Commander of the armies from among the warriors present.

Duryodhana—Why, one is already installed !

Gāndharī—Child, which one again is he on whom I shall hang my hope ?

Dhrtarāstra—Is he Śalya or Aśvatthāman ?

Saniaya—Oh, Alas !

On Bhīṣma having passed away, Droṇa having been killed and Karṇa having been knocked down, strong is the hope, [O] king, [that] Śalya will conquer the Pāṇḍavas ! **23**

Duryodhana—What is the use of Śalya or Aśvatthāman ?

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१ न दृक्पथमायाति संजयभाषणं पुस्तकान्तरे।

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।
अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥ २४ ॥

(**नेपथ्ये**। [1]कलकलानन्तरम्) भो भोः कौरवबलप्रधानयोधाः, अलमस्मानवलोक्य भयादितस्ततो गन्तुम्। कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधनस्तिष्ठतीति।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य संभ्रान्तः) **सूतः**—आयुष्मन्,

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वे—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम्) जाद, किं एत्थ पडिवज्जिदव्वं। [जात, किमत्र प्रतिपत्तव्यम्।]

Here my own self (*ātmā*) either securing [for me] an embrace with Karṇa, or depriving Pārtha of his life, [has been already installed] with the waters of tears, with their flow not checked (*ānivārita*) **24**

(**Behind the curtain.** *After an uproar*) O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight. May you tell [us] in which region Duryodyana is staying [at present].

(*All listen with confusion*)

(*Having entered confused*) **Charioteer**—Long-lived one,

Two have arrived, who have mounted on the same chariot and are inquiring after you here and there. **25** (lines 1 & 2)

All—Who and who?

Charioteer—

That enemy of Karṇa and that ferocious Vṛkodara with deeds like those of a wolf! **25** (lines 3 & 4)

Gāndhārī—(*With fear*) Child, what ought to be done here?

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१ 'कलकलं कृत्वा'

दुर्योधन—ननु संनिहितैवेयं गदा ।

३ **गान्धारी**—हा हदस्मि मन्दभाइणी । [हा हतास्मि मन्दभागिनी ।]

दुर्योधनः—अम्ब, अलमिदानीं कार्पण्येन । संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।

६ **धृतराष्ट्रः**—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततः प्रविशतो भीमार्जुनौ)

९ **भीमः**—भो भोः सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति भवन्तः[1] । अलमावयोः शङ्कया ।

कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

Duryodhana—Why, here is the mace just near !

Gāndhārī—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [this] abject misery. Sañjaya, start for the camp placing my parents on the chariot. The persons, who are to drive away our grief, have arrived.

Dhrtarāstra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known ?

(Then enter Bhīma and Arjuna)

Bhīma—Oh you dependents of Suyodhana, ho ! why is it that you are moving away in a disorderly fashion through confusion ? Away with fear from us two.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for tossing away the garment and hair of Kṛṣṇā, [he] of whom the Pāṇḍavas were [once]

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१ अस्मात् परं 'कथयत तावदिदमावयोरागमनं स्वामिनस्तस्य कुरुपतेः' इत्यधिकं वाक्यं कुत्रचित् २ 'अभिमानी' इत्यन्यत्र

राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः ॥ २६ ॥

धृतराष्ट्रः—संजय, दारुणः खल्वुपक्षेपः पापस्य।

संजयः—तात, कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति।

३ **दुर्योधनः**—सूत, कथय गत्वोभयोरयं तिष्ठतीति।

सूतः—यथाज्ञापयति देवः। (तावुपसृत्य) ननु भो वृकोदरार्जुनौ, एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति।

६ **अर्जुनः**—आर्य, प्रसीद। न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम्। तद् गच्छावः।

भीमः—मूढ, अनुलङ्घनीयः सदाचारः। न युक्तमनभिवाद्य गुरून् गन्तुम्।
९ (उपसृत्य) संजय, पित्रोर्नमस्कृतिं श्रावय। अथवा तिष्ठ। स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः। (रथादवतरतः)

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slaves, the king, the eldest of the hundred brothers [namely] Duśśāsana and others and the friend of the Aṁga-king? [Do] tell [us]. Not in anger have we come; (come we have) to see him. 26

Dhrtarāstra—Terrible indeed is the declaration of the villain.

Sanjaya—Father, having done every [possible] injury by their deed, they are now acting with their tongue.

Duryodhana—Charioteer, go and tell them both, 'Here does [Duryodhana] stand'

Charioteer—As Your Majesty commands. (*Having approached them*) I say (*nāma*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother.

Arjuna—Noble brother, be pleased. It is not proper greatly to distress again, by our sight, the parents [already] afflicted with grief for their sons. Therefore let us go.

Bhīma—Fool, [rules of] decorum [lit. good conduct] ought not be transgressed. It is not proper to go away without having saluted the elders. (*Having approached*) Sanjaya, convey our salutation to the parents. Or rather, stay. After personally announcing one's name and deed should the elders be saluted. (*Both get down from the chariot*)

अर्जुनः—(उपगम्य) तात, अम्ब,

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः ।
रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽयं शिरसाश्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम्। यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः। तत् किमेवं विकत्थ-
३ नाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

Arjuna—(*Having approached*) Father, mother,

On whom was fixed the hope of victory over all enemies by your sons, he by who in his pride was defied the world as though it were a straw—of that son of Rādhā the killer at the head of battle, this middle Pāṇḍava is offering his salution to you, [O] parents ! **27**

Bhīma—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated (*kṣíba*) with the blood of Duśśāsana and who will [soon] break the thighs of Suyodhana. **28**

Dhrtarāstra—Wicked-souled Vṛkodara, this injury to enemies has not been done just by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes vanquished and slain. Then, why do you afflict us by such boastings ?

Bhıma—Father, enough of anger.

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१ 'फाल्गुनः'

कृष्णा केशेषु कृष्टा तव सदसि वधूः[1] पाण्डवानां नृपैर्यैः
सर्वे ते क्रोधवह्नौ कृशशलभकुलावज्ञया[2] येन दग्धाः ।
एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पात्
पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

दुर्योधनः—अरे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां[3] मम भुवनपतेराज्ञया द्यूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

Since (*yena*) all those princes, who dragged by the hair, in your assembly, Kriṣṇā, the wife of the Pāṇḍavas, have been burnt down in the fire of my anger with the contempt proper to [be shown to] a brood [kula] of insignificant (*kṛśa*) moths– on this account am I causing [you] to hear [and] not indeed by way of boasting of my strength of arms, nor out of pride. When the exceedingly great deed was performed by your sons and grandsons, you yourself, father were the witness. **29**

Duryodhana—O you son of Wind, why do you thus boast of your censureworthy deed in the presence of the old king ? Moreover.

The wife of you [namely, Bhīma], and of you, a brute [that is Arjuna's], of that king [that is, Yudhiṣṭhira], or of those two [that is, Nakula and Sahadeva], was as a female slave [won] at gambling, dragged by the hair before the eyes of kings at the command of me, the lord of the earth. In this formation (*anubandhaḥ*) of hostility,. say, what injury has been done by those kings, who are killed ? [Is there] pride [on your part] even without having conquered me whose pride is great in [the possession of] the riches (*draviṇa*) in the form of the excessive prowess of my arms ? **30**

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१ 'पुरः' २ 'कृत' ३ क्ष्मापतीनां

आः दुरात्मन् एष न भवसि । (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वोपवेशयति । भीमः क्रोधं नाटयति)

३ **अर्जुन**—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

अत्रैव किं न विशसेयमहं भवन्तौ
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुर्न कुरुते यदि मद्गदाग्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।

Ah, wicked-souled one, here you will be no more. (*Having got up in anger desires to strike* [*at Bhīma*]. *Dhṛtarāṣṭra holds him and makes him sit. Bhīma gesticulates anger*)

Arjuna—Noble brother, be pleased. What use is anger here ?

This miserable man, his hundred brothers killed, is doing injury by speech, being unable [to do so] by action. What pain [can he give us] by his (unbridled talk i. e.) ravings ? **31**

Bhīma—O you blot on the family of Bharata,

Should I not slay you even here, that you might follow Duśśāsana, [O you] who loosely talk [such] bitter things, if [this] elderly person [namely, Dhṛtarāṣṭra] were not to put an obstacle in the way of your body having its bones shattered (*raṇita*) with a crash by the knob (*agra*) of my mace ? **32**

Moreover, fool,

That you were caused to give vent to your sorrow, like a woman, by means of your tears, and that you were made a witness to the tearing of your brother's chest--this was

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१ 'गुरू न कुरुतः' २ 'मत्कराग्र०'

आसीदेतत् तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधन—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकत्थनाप्रगल्भः। किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे।
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः—(विहस्य) यद्येवं नाश्रद्धेयो भवान्। तथापि प्रत्यासन्नमेव कथयामि।

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः
क्रूरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते।
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्रं
स्त्यानेनार्द्रेण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

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the reason of [the continuation of] life of you, an unworthy king, [so long], when Bhīmasena, the elephant to the lotus-pond of your family, head been enraged, **33**

Duryodhana—Villain, wretch of the family of Bharata, beast of a Pāṇḍava, I am not audacious [enough] to boast like you. But,

Not after long will your kinsmen see you lying [dead] on the battle-field and possessing a frightful decoration in the form of the series (lit braid) of your chest-bones broken by my mace ! **34**

Bhīma—*(Having smiled)* If so, you are not [at all] to be disbelieved ! Yet I shall tell you what is [to happen] just in the near future.

Having planted my foot on your head to-morrow in the morning, inspite of [all] people looking—[of you] whose thighs shall have been pulverised by the strokes of the massive mace whirled round by my brawny arms—I shall myself enjoy the dreadful decoration, smeared *(aktaḥ)* [that I shall be all over] up to the [very] tips of my nails, with the coagulated (*styāna*) and wet sandal ointment in the form of the blood oozing on account of the tearing open (*uddalana*) of [bodies of the entire] group of brothers headed by you ! **35**

(**नेपथ्ये**) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-परशुरामाभिरामयशाः प्रतापतापितदिङ्मण्डलस्थापितस्वजनः श्रीमानजातशत्रु-
३ र्देवो युधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

(पुनर्नेपथ्ये) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद् देहभारा-
नश्रून्मिश्रं कथंचिद् ददतु जलममी बान्धवा बान्धवेभ्यः ।
मार्गन्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-
रस्तं भास्वान् प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि ॥३६॥

उभौ—यदाज्ञापयत्यार्थः (निष्क्रान्तौ)

(**नेपथ्ये**) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, क्वेदानीं गम्यते ।

(**Behind the curtain**) O you Bhīmasena and Arjuna, oh ! here indeed His Majesty the glorious foeless Yudhiṣṭhira commands [you]--[Yudhiṣṭhira] the entire (*aśeṣa*) circle of whose enemies is killed, who has won (lit. stepped on) the attractive glory of Paraśurāma and who has establisned his own men in the [whole] circle of quarters brought under sway (*tāpita* , lit. heated) by his prowess.

Both—What does our noble brother command ?

(**Again behind the curtain**) Let the related people consign to the fire the heaps of the bodies of those that are killed at the head of the battle. Let these kinsmen with a great difficulty offer to their [dead] kinsmen the [funeral] water, mixed with their tears. Let [people] search for the bodies of their relatives, torn by vultures and herons, in the thick mass (*gahana* lit, forest) of the people who have been killed. Here the sun has reached the setting point along with our enemies. Let the forces be withdrawn. **36**

Both—As our noble brother commands. (*Both go out*)

(**Behind the curtain**) O you Arjuna, Arjuna, shining with your arms that draw the Gāṇḍīva bow, where can you go now ?

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१ दिङ्मण्डलः स्थापितस्वजनः । २ मृग्यन्ताम् ३ सज्जयन्तां ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद् वन इव भवतां शूरशून्ये रणेऽस्मिन् ।
स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेतः
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य । सहर्षम्) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रोधपावकः पितुरपि समधिकबलः शिक्षावानमरोपमश्चाययश्चत्थामा प्राप्तः ।

३ तत् प्रत्युपगमनेन तावदयं संभाव्यतां वीरः ।

गान्धारी—जाद, पच्चुग्गच्छ एदं महाभाअम् । [जात, प्रत्युद्गच्छैनं महाभागम्]

६ **दुर्योधनः**—तात, अम्ब, किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण ।

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

This bow, capable of conquering you, had been these days abandoned [by me] through anger against Karṇa ; [and therefore] on this battle-field, [thus rendered] void of heroes, did your valour wax magnificently, as in a wilderness. Having recalled to my mind the [outrrgeous] touch on the head of my father, who had renounced his weapon, [though] unconquered, have I arrived, the son of Droṇa, the fire of universal destruction to the Pāṇḍavas and the devourer of the army of the son of Drupada. **37**

Dhrtarāstra—(*Having listened. With joy*) Dear boy Duryodhana, here has arrived Aśvatthāman, the fire of whose anger is highly (*ud*) enkindled by the insult of Droṇa's slaughter, possessed of prowess greater even than his father's, who has had good training (*śikṣā*) and who resembles a god. So, let this warrior be honoured at least by being gone up to [for being received].

Gandhari—Child, rise up to receive this man of great share.

Duryodhana—Father, mother, what use is this [man], who longed for the death of the king of the Aṁgas and who [therefore] possesses in vain the burden of his youth, weapon and strength ?

Dhrtarastra—Dear boy, indeed it behoves you not at this time to create disaffection among [men possessed] of valour of this kind even by just a word.

९ (प्रविश्य) **अश्वत्थामा**—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामा—राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु[1] यत् तदुक्त्वा
यत् सङ्गरेषु विहितं विदितं त्वया तत् ।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

दुर्योधनः—(साभ्यसूयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।
ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

अश्वत्थामा—(स्वगतम्) कथमद्यापि स एव कर्णपक्षपातः, अस्मासु च परिभवः । (प्रकाशम्) राजन् कौरवेश्वर, एवं भवतु । (निष्क्रान्तः)

३ **धृतराष्ट्रः**—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महाभा-

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(Having entered) **Asvatthāman**—Victory attend the supreme lord of the Kauravas.

Duryodhana—(*Having got up*) Son of the Preceptor, takea seat here. (*Makes him sit*)

Asvatthāman—Your Majesty Duryodhana,

By you is [already] known what has been done by Karṇa in the battles, after having said a good deal, which was [so] delightful to the ear. But here is the son of Droṇa proceeding against the enemies with his bow strung. Now, [O] king, give up [all] anxiety of retaliation. **38**

Duryodhana—(*With indignation*) Son of the Preceptor,

Indeed it was meet for you to fight on the death of the king of the Aṁgas ! Wait for my death too [For,] who is Karṇa, who Suyodhana ? (i. e. either is identical with the other) **39**

Asvatthāman—(*To himself*) How, even now [he has] the same partiality towards Karṇa and disregard for us ! *(Aloud)* Your Majesty the lord of the Kauravas, let it be so ! *(Goes out)*

Dhrtarāstra—Dear boy, what strange infatuation is this of yours that even at this [critical] time you [cause to arise i. e.]

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१ कर्णसुखदं बहु यत्तदुक्तं...

गस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

दुर्योधनः—किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् ।
६ पश्य ।

अकलितमहिमानं क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद् विपन्नम् ।
परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य । गान्धारि, संजय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य) भवत्वेवं
३ तावत् । संजय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना
मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

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create disaffection of such a magnanimous person as Aśvatthāman by the harshness of your speech !

Duryodhana—What thing have I said to him which is unpleasant and untrue ? Is this possibly (*vā*) not a fit occasion for anger ? See.

He is censuring in [my] presence, [my] friend, the great lord of the Aṁgas, whose prowess could not be gauged by Kṣatriyas that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune ! Tell [me] indeed what difference there is to me between this [man] and Arjuna. 40

Dhrtarāstra—Dear boy, what fault is there of you even in this matter ? Now is [imminent] the end of the Bharata family ! Sanjaya, what shall I do now, unfortunate as I am ? (*Having thought*) Well, thus [shall I] just [do]. Sanjaya, say to Aśvatthāman, the descendaut of Bharadvāja, at my word—

Do you not remember [how] this one's mother's milk shared with him, and drunk, in infancy, and my linen garment crushed by the rollings of your body ? There let not anger be entertained for a long time against this one [i. e. Suyodhana]

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१ 'चिराय' २ मलिनं

अनुजनिधनस्फीतास्छोकादतिप्रणयाच्च तंद्
विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः । (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत् त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं
यत् तादृशः परिभवः स तथाविधोऽभूत् ।
एतद् विचिन्त्य बलमात्मनि पौरुषं च
दुर्योधनोक्तमपंहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः । (निष्क्रान्तः)

दुर्योधनः—सूत, सांग्रामिकं मे रथमुपकल्पय ।

३ **सूतः**—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपतेः शल्यस्य शिबिरमेव गच्छावः । वत्स, त्वमप्येवं कुरु ।

(परिक्रम्य निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

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who uttered offensive *(vikṛta)* words through grief [at his friend's death], augmented (*sphīta*) by the death of his younger brothers, and through his excessive love [for Karṇa]. **41**

Sanjaya—As father commands. *(Gets up)*

Dhrtarāstra—And in addition this other thing should be said by you.

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage] —having well (*vi*) thought of this [and also] of the strength and manliness of your own self, you will do [the right thing], leaving aside [i. e. not minding] the utterance of Duryodhana. **42**

Sanjaya—As father commands. *(Goes out)*

Duryodhana—Charioteer, bring my chariot equipped for battle.

Charioteer—As the long-lived one commands. *(Goes out)*

Dhrtarastra—Gāndhārī, from here let us go just to the camp of Śalya, the lord of the Madras. Dear boy, you also do so.

(Having moved about all go out)

END OF ACT V

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१ 'यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' २ अपहाय

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

३ **युधिष्ठिरः**—(विचिन्त्य[1] निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(सबाष्पम्) महाराज, पञ्चालिए त्ति किं ण भणिदम् । [महाराज, पाञ्चाल्येति किं न भणितम् ।]

३ **युधिष्ठिरः**—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेवः—'क्रुद्धस्य वृकोदरस्यापर्युषितां[2] प्रतिज्ञामुपलभ्य
६ प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु

ACT VI

(Then enters Yudhiṣṭhira, seated, Draupadī, a maid and a man)

Yudhisthira—*(Having thought and heaved a sigh)*

The great ocean in the form of Bhīṣma having been crossed, the fire in the form of Droṇa having somehow been put out *(praśamita)*, the venomous snake *(āśīviṣa)* in the form of Karṇa having been quelled and Śalya having repaired to heaven, by Bhīma, to whom adventure is [so] dear, have we through rashness, been thrown all into danger of life here, by his words *(vācā)*. **1**

Draupadī—*(With tears)* Your Majesty, why did you not say that ' by Pāñcālī [have we all been thrown in danger of life ?] '

Yudhisthira—Kṛṣṇā, why, it is I ! *(Having looked at the man)* Budhaka,—

Man—Your Majesty, give your command.

Yudhisthira—Let Sahadeva be [thus] addressed—' Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, having devotion [to us], with proclamation [of their duty] made to the

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१ 'सचिन्तं' २ अपर्युषितदारुणां'

परमार्थाभिज्ञाश्चराः सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधन-संचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम्।

९ अपि च।

पङ्के वा सैकते वा सुनिभृतपदवीवेदिनो यान्तु दाशाः
कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु।
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु ॥ २ ॥

पुरुषः—यदाज्ञापयति देवः।

युधिष्ठिरः—तिष्ठ। एवं च वक्तव्यः सहदेवः।

ज्ञेया रहः शङ्कितमालपन्तः
सुप्ता रुगार्ता मदिराविधेयाः।

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loud beat of drum, knowing the movements of Duyodhana and with rewards (*prati-upakriyā*) in the form of money and honour promised (*pratiśruta*) to them,—[let such spies and ministers] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vṛkodara's solemn declaration, that ought not to stand unfulfilled overnight. Moreover,

Let fishermen, who can find out well concealed (*su-nibhṛta*) track, go to marshes or sands. Let cowherds, familiar with [the look of] the clusters *(nicaya)* of creepers (*vīrut*) [when they are] trampled upon (*kṣuṇṇa*) move about in forests. And [let] hunters, capable of distinguishing between their own and others' foot-prints and very well acquainted with (*abhijñāḥ*) caves (*randhram*) [go about] in forests full of tigers. And let those spies, who [would be] in the guise of ascetics, visit every hermit's dwelling.

Man—As Your Majesty commands.

Yudhisthira—Stay. And Sahadeva should be thus addressed—

Those talking suspiciously in secret should be [thoroughly] known, [as also] those that have [apparently] gone to sleep those that are distressed by disease (*ruk*) [and] those that are under the influence of wine. [Similarly such places should also be known

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१ 'नागव्याघ्राटवीषु श्वपचपुरविदो' २ 'तेषु' ३ 'रुगार्ताश्च वने विचयाः'

त्रासो मृगाणां वयसां विरावो
नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः प्राप्तः ।

३ **युधिष्ठिरः**—त्वरितं प्रवेशय ।

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देवः । उपसर्पतु पाञ्चालकः ।

पाञ्चालकः—जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

६ **युधिष्ठिरः**—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मनः कौरवाधमस्य पदवी ।

पाञ्चालकः—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्धः ।

९ **युधिष्ठिरः**—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचरं पृच्छ ।

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as have in them] the fright (*trāsaḥ*) of deer, the confused (*vi*) cry (*rāvaḥ*) of birds and the prints (*pratimā lit.* image) of feet characterised by marps of kings 3

Man—As Your Majesty commands. (*Having gone out and again entered with joy*) Your Maiesty, Pāñcālaka has arrived.

Yudhisthira—Usher him quickly.

Man—(*Having gone out and entered with Pāńcālaka*) Here is His Majesty. Let Pāñcālaka proceed near.

Pancalaka—May victory attend Your Majesty, may victory attend ! I [shall] report agreeable news to Your Majesty and to the Queen also.

Yudhisthira—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found ?

Pancalaka—Not merely his track, [but] he himself, the evil-souled one, the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found].

Yudhisthira—Well [done]. Good man, an agreeable news has been reported. Then did he go within the range of sight ?

Pancalaka—Your Majesty, inquire [whether he has gone] within the range of fight.

द्रौपद्री—(सभयम्) कहं समरगोअरो वट्टइ मे णाहो । [कथं समरगोचरो १२ वर्तते मे नाथः ।]

युधिष्ठिरः—(साशङ्कम्) सत्यं समरगोचरो मे वत्सः ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरतां प्रयाति ।
जानामि चोद्धतगदस्य[1] वृकोदरस्य
सारं रणेषु [2]विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।

Draupadī—(*With fear*) How, is my lord within the reach of fight ?

Yudhisthira—(*With doubt*) Is my dear brother really within the reach of fight ?

Pāncālaka—Indeed. Can [any thing] otherwise [than what is true] be reported to Your Majesty ?

Yudhisthira—

Being frightened even without [any] cause, (lit. object, *viṣaya*) the mind of a man of great (***uru***) valour, attains excessive dulness of judgment. I know [full well] the prowess in battles of Vṛkodara, who has raised up his mace, and [at the same time, *ca-ca*] I have become very much apprehensive of success ! 4

(*Having looked at Draupadì*) O excellent Kṣatriya woman,

In the presence of the elderly persons, [in that] of the relatives [or friends], [and in that] of a thousand lords of earth this notorious (*soyam*) insult of ours which formerly took place (*abhút*) in the assembly of kings, O beloved, even the pair (*dvitayam*) will probably help [lit. cause] us to go to the

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१ 'चोद्यत' २ 'विजयः परिशङ्कितश्च' 'भुजयोः परिशङ्कितं वा'

प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नः कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

ननूं तेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं वाधुना प्रवृत्तमिति ।

३ **द्रौपदी**—भद्द, कहेहि कहेहि । [भद्र, कथय कथय ।]

पाञ्चालकः—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतौ शल्ये, गान्धारराजशलभे सहदेवशस्त्रानलं प्रविष्टे, सेनापतिनिधननिराक्रन्दविरलयो-
६ धोज्झितासु समरभूमिषु, रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितवि-

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[yonder] shore (*pāram*) thereof, to-day, viz., the end of our life or the destruction of the brute in the form of the lord of the Kurus. 5

Or rather, away with doubt.

Surely by that warrior, apprehensive of the violation of his vow, will to-day be tied up (*badhyate*) the mass of your hair and likewise would that notorious (*sa*) one, who was capable of pulling this, be killed (*vadhyate*) 6

Pāncālaka, tell, [do] tell how that evil-souled one was secured and in which region, and what at present is happening.

Draupadi—Good man, tell, [do] tell.

Pāncālaka—May Your Majesty (*devaḥ*) hear and [also] the Queen (*devī*). Well, when Śalya, the lord of the Madras, had here been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [that is, Sakuni] had entered the fire of Sahadeva's weapons, when the battle-fields had been left (*ujjhita*) by the thinned (*virala*) [ranks of] warriors that were loud in their lamentations (*nirākranda*) over the death of their Generals, when your forces, commanded by Dhṛṣṭadyummna, were moving

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१ प्रेयस्तस्य २ वा ३ पशोस्तस्य निधनम् । ४ 'गान्धारराजकुलशलभे' 'ं० शलभकुले'

मुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्मा-
श्वत्थामसु, तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते
९ क्वापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः

द्रौपदी—अयि, परदो कहेहि । [अयि, परतः कथय ।]

१२**पाञ्चालकः**—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथ-
मारूढौ कुमारभीमाजुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादि-
तवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गे, दीर्घमुष्णं च निश्वसति
१९कुमारे बीभत्सौ, जलधरसमयनिशासंचारितैतडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति
गदां वृकोदरे, यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे, कश्चित्

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haughtily (*uddhatam*) in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile circles, by means ef their extraordinary bravery and when Kṛpa Kṛtavarman and Aśvatthāman had disappeared, it could not be (lit. was not) known where possibly (*api*) had disappeared that evil-souled wretch of the Kauravas on having come to know the vow of Prince Vṛkodara, so dreadful [as] it was not to remain unfulfilled over-night !

Yudhisthira—Then, [what] then ?

Draupadi—Oh, tell [what happened] further.

Pāncālaka—May Your Majesty and the Queen be attentive. And then the Princes, Bhīma and Arjuna, mounted on one [i.e. the same] chariot, driven by the divine Vāsudeva, began to wander hither and thither around the Samantapañcaka, but (*ca = kim tu*) did not find [him] out. Then, while the group of servants like me was bemoaning [the evil wrought by] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was illuminating his mace with his side-glances, reddish brown like a succession (lit, mass, *prakaraḥ*) of lightning flashes caused to be active in the night of the rainy season and while the divine Nārāyaṇa was censuring the utter unhelpfulness of Fate, a

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१ 'खद्योत'

संविदितः कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरण-
१८ निवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा
कथितवान्–'देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती
समवतीर्णप्रतिबिम्बे। तयोरेका स्थलमुत्तीर्णा[1] न द्वितीया। परत्र कुमारः
२१प्रमाणम्' इति। ततः ससंभ्रमं प्रस्थिताः सर्वे वयं तमेव पुरस्कृत्य। गत्वा च
सरस्तीरं परिज्ञायमानसुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवे-
नोक्तम्–'भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भनीं विद्याम्।
२४तन्नूनं तेन त्वद्भयात् सरसीमेनामधिशयितेन भवितव्यम्।' एतच्च वचन-
मुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जदूरितातिरिक्तमुद्भ्रान्तसलिलचर-
शकुन्तकुलं त्रासोद्भ्रतनक्रग्राहमालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमार-

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certain man, who was well-known to Prince [Bhīmasena], the son of Wind, who threw off his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, hurrying [himself] having come near said in a speech the words of which had to be inferred from the syllables which were [but] half heard being caught in his [heavy] breathing 'Lord Prince, here on the bank of this lake there are two lines (*paddhati*) of foot-prints having their impressions clearly (*sam*) planted. Out of the two one is [found to have] come up to [dry] land, [but] not the second. [As to what is to be done] further, the Prince is the [sole] authority.' Then in a great haste we all started, having placed that [man] at the fore-front. And going to the bank of the lake and having found a track wherein the marks of Suyodhana's feet were being recognised, the divine Vāsudeva said, 'O valiant Vṛkodara, it is reported that Suyodhana knows the lore of paralysing the [operation of] water. Therefore surely he must be lying in this lake through fear of you.' And having heard these words of the younger brother of [Bala-] Rāma, by Prince Vṛkodara on having agitated the water of the lake [with such violence] that [the water] overflowed [the banks], filling the bowers in all directions, that the [entire] flock of acquatic birds was frightened away and that the crocodiles and sharks (*grāha*) grew wild in terror, and having roared in a frightful manner, was said, 'O you who are in vain proud of your much

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१ 'जलोत्तीर्णा'

२७वृकोदरेणाभिहितम्-'अरे रे वृथाप्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चाल-राजतनयाकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रपसद,

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितसुराक्षीबं रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
मत्त्रासान्नृपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
प्रोन्मुक्तैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य
क्रोधात् किं भीमसेने विहितमसमये यत् त्वयास्तोऽभिमानः॥८॥

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proclaimed manliness, the great sinner in [i. e. as you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king, the meanest among the sons of Dhṛtarāṣṭra,

You claim (lit, mention) [your] birth in the spotless family of the Moon; you still wield the mace; you dub me an enemy, intoxicated with the wine in the form of the lukewarm blood of Duśśāsana; blinded by pride as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaiṭabha; [and curiousy enongh] through fear of me, O brute of a man, you remain hidden in mud, having abandoned the battle-field. 7

Moreover, O [you] who hre blinded by pride,

The fire of Pāncālī's anger has evidently (*sphuṭam*) been well-nigh extinguished by the masses of hair, [which were] confusedly (*pra-ud*) loosened (*mukta*), when the ladies in the harem of the Kauravas, had [their] husbands forcibly killed by me. Having witnessed the blood of your brother Duśśāsana, flowing from his chest, [while it was] being drunk, what was done by you to Bhīmasena, out of anger, that your self-respect should have been cast off by you at an inopportune hour (*samaya*)?' 8

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१ 'व्यासक्तैः'

द्रौपदी—णाह, अवणीदो मे मण्णु जइ पुणो वि सुलहं दंसणं भविस्सदि ।
[नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभं दर्शनं भविष्यति ।]

३ **युधिष्ठिरः**—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।

पाञ्चालकः—तत श्चैवं भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धतभ्रमितभीषण-
गदापरिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राहमु-
६ द्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसंचयमायतमपि तत् सरः समन्ता-
दालोडितम् ।

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

९ **पाञ्चालकः**—देव,

त्यक्त्वोत्थितः सरभसं सरसः[1] स मूल—
मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।
आयस्तभीमभुजमन्दरवेल्लनाभिः
क्षीरोदधेः सुमथनादिव कालकूटः ॥ ० ॥

Draupadī—My lord, my anger would be removed if [your] sight could again be easily had !

Yudhisthira—Kṛṣṇā, it is not meet to utter inauspicious things at this time. Good man, then, [what] then ?

Pāncālaka—And then by Vṛkodara, who was thus speaking having proudly (*uddhatam*) whirled in his hand the terrible club-like mace in rage and in valour, was stirred, even all of a sudden, that lake, though extensive, on all sides in such a way that it [that is, the water in it] overflowed the banks, had the beds of lotus-plants in it destroyed, sharks battered and stupefied, fish and birds frightened away and the accumulation (*sancaya*) of water made to whirl round with an exceedingly terrible (*bhairava*) noise.

Yudhisthira—Good man, did he not rise even then ?

Pāncālaka—Your Majesty,

He hurriedly rose up. Leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison, thanks to the whirlings of the massive (*āyasta*) Mandara-like arms of Bhīma, even like the Kālakūṭa [which rose up] from the ocean of milk, because of a vigorous (*su*) churning. 9

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१ द्धतं० ' २ ' सलिलं सलील–'

युधिष्ठिरः—साधु, सुक्षत्रिय, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [प्रतिपन्नः समरो न वा ।]

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततोरणीकृत-
३ भीमगदः कथयति स्म–'अरे रे मारुते, किं भयेन प्रलीनं दुर्योधनं मन्यते भवान् ।
मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रमितुमध्यवसितवानस्मि
६ पातालम् ।' एवं चोक्ते वासुदेवकिरीटिभ्यां द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ
स्थलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथ-
सहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंमर्दसंपतद्गृध्रकङ्कजम्बूकमस्म-
९ द्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्व-
सितवान् । ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज, कृतं बन्धु-

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Yudhisthira—Well [done], excellent Kṣatriya, well [done] !

Draupadī—Was a fight commenced or not ?

Pāncālaka—And having got up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, he said, 'O you son of Wind, what, do you think Duryodhana lay concealed in dread ? Fool, without (*a*) having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [and consequently] resorted to the nether world for rest.' On this having been said, by with their commencement of battle in water prohibited by vāsudeva and Arjuna, both of them were made to go up to dry land. And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh on having seen the field of battle, where thousands of chariots lay shattered, where vultures, herons and jackals were falling upon the confused mass (*saṁmardaḥ*) of the dead bodies (*kalevara*) of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries resembling lions' roars, from which [his] friends and kinsmen had disappeared and where there were no [partisans of the] Kauravas. And then by Vṛkodara was said, 'O you king of the Kauravas, ho ! away with grief (*manyu*) at the sight of the destruction of your relatives. Do not become dejcted thus (*evam*)

नाशदर्शनमन्युना । मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय १२ इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।
दंशितस्याक्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥

इत्थं श्रुत्वासूयान्वितां दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

'कर्णदुःशासनवधात् तुल्यावेव युवां मम ।
अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्रविभ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अहं ३ च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः । 'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । संप्रति

'the Pāṇḍavas are quite equal to (lit enough or adequate *paryāpta*) the fight, [while] I am without a helpmate.'

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let the festivity of fight of you who would have [duly] donned your armour and taken up your weapon take place !' 10

Having heard thus, the son of Dhṛtarāṣṭra having cast an indignant glance at both the Princes said :

'Owing to the slaughter of Karṇa and Duśśāsana both of you are just the same to me. [But] just *you*, though [otherwise] unpleasant, are pleasant to fight with, a lover of adventures that you are.' 11

And having got up Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words (lif wordy quarrel) containing taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles. And I was sent in the vicinity of Your Majesty by the Lord who carries the discus in his hand. And said the Lord, the delighter [i. e. son] of Devakī : 'Great was our dejection when

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१ 'किंचिदश्रुपातान्वितां' २ 'त्वमेकः'

पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान् ।
६ अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भाः । कृतं संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
कृष्णात्यन्तचिरोज्झिते च कबरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥

द्रौपदी—(सबाष्पम्) जं देवो त्तिहुअणणाहो भणादि तं कहं अण्णहा भविस्सदि [यद् देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति ।]

३ **पाञ्चालकः**—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः ।

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देवः ।

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the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava-king disappeared. But now when Suyodhana has been found out by Bhīmasena, may you look upon the world as cleared of [all] enemies (lit thorns). And let ceremonies appropriate for [the occasion of] prosperity be incessantly held. Away with doubt.

Let pitchers, studded with jewels, be filled with water for your coronation. And let Kṛṣṇā celebrate (*karotu*) festivity (*kṣaṇa*), at [the near prospect of] the tying of her braid, suspended for an exceedingly long period of time. When [Parasu-] Rāma, the extirpator of the tree in the form of the Kṣatriya caste, with his hand shining with the sharpaxe as also Vṛkodara, blinded with rage, has descended on the baltle [field], whence can there be [any] doubt [regarding victory] ? 12

Draupadī—(*With tears*) How can that, which the Lord, the master of the three worlds, says, be otherwise ?

Pāncālaka—Not merely is this a blessing. [This is] also the command of the Destroyer of the demons.

Yudhisthira—Who possibly will, to be sure (*hi*), doubt *(vikalpayati)* what has been ordered by the divine Lord ? Halloa, who is here, ho ?

(*Having entered*) **Chamberlain**—May Your Majesty command.

६ **युधिष्ठिरः**—देवस्य देवकीनन्दनस्य बहुमानाद् वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देवः (सोत्साहं परिक्रम्य) भो भोः संविधातृणां
९ पुरःसराः, यथाप्रधानमन्तर्वेश्मिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्णकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चित-
१२विजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूथ–' सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि
१५प्रकाशयति मनोगतां स्वामिभक्तिम् ।

Yudhisthira—Out of reverence for [the words of] the Lord, the delighter [i. e. the son] of Devakī, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother.

Chamberlain—As Your Majesty commands. *(Having walked about with enthusiasm)* O you leaders among the masters of ceremonies ho ! [O] chamberlains (*antarveśmikāḥ*) in your due order of rank, [O] door-keepers, here indeed is His Majesty Yudhiṣṭhira, with a mind falling on the side of [that is, favourable to,] through affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vṛkodara, who has crossed the ocean of the insults [offered] by the Kauravas by means of the tossing about of his powerful arms, who has completely borne out difficult-to-bear, responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has been [Lord] Narasiṁha [Man-Lion himself] in the matter of the tearing open (*vidalana*) of Duśśāsana's broad chest and whose victory is assured in the matter of breaking the pillar-like thighs of Duryodhana. *(In the air)* What do you [people] say ?–Why, don't you see that [the festivity which has already] commenced on all sides with even greater [enthusiasm'] ? Well [done], dear boys, well [done]. Indeed disposition to do things beneficial, [though] not told, proclaims devotion to the master residing in the heart.

युधिष्ठिरः—आर्य जयंधर ।

कञ्चुकी—आज्ञापयतु देवः ।

१८ **युधिष्ठिरः**—गच्छ प्रियख्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । (पाञ्चालकेन सह निष्क्रान्तः)

द्रौपदी—महाराज, किणिमित्तं उण णाहभीमसेणेण सो दुराआरो भणिदो-

२१ 'पञ्चाणं वि अह्माणं मज्झे जेण दे रोअदि तेण सह दे संगामो होदु' त्ति । जइ मद्दीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे । [महाराज, किंनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः-'पञ्चानामप्यस्माकं

२४ मध्ये येन ते रोचते तेन सह ते संग्रामो भवतु' इति । यदि माद्रीसुतयोरेकतरेण सह संग्रामस्तेन प्रार्थितो भवेत् ततोऽत्याहितं भवेत् ।]

युधिष्ठिर—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवीरानुजराज-

२७ न्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं वा पितृमुखेन याचेत । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुर्जय-

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Yudhisthira—Worthy Jayandhara.

Chamberlain—May Your Majesty command.

Yudhisthira—Go, satisfy Pāñcālaka, who has reported welcome [news] with a [suitable] reward.

Chamberlain—As Your Majesty commands. (*Goes out with Pāñcālaka*)

Dravpadi—Your Majesty, but for what reason was the ill-behaved [Duryodhana] addressed by my lord Bhímasena thus ? 'Let your combat take place with whomsoever you like even from among us five.' If combat with one of the sons of Mādrì, be sought by him, then a great calamity would ensue.

Yudhisthiara—Kṛṣṇā, thus thinks the slayer of Jarāsandha. When his eleven *akṣauhiṇīs* with all his friends, kinsmen, warriors, younger brothers and kings in them killed have Kṛpa, Krtavarman and Aśvatthāman [alone] left, [in them], [already] the son of Dhṛtarāṣṭra, having no kinsman [ramaining] and whose [entire] possession (*vibhava*) would consist of merely his body,

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१ 'जयस्येति' 'क्षयस्येति'

३०श्वेति । समरं प्रतिपत्तुं पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः ।
शङ्के चाहं गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(**नेपथ्ये**) तृषितोऽस्मि भोस्तृषितोऽस्मि । संभावयतु कश्चित् सलिलच्छाया-संप्रदानेन माम् ।

३ **युधिष्ठिरः**—(आकर्ण्य) कः कोत्र भोः ।

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देवः ।

युधिष्ठिरः—ज्ञायतां किमेतत् ।

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would perhaps, give up his pride, renounce his weapon, or retire to a penance-grove, or sue for peace through the mouth of his father. If this were to happen, the responsibility of carrying out his vow would have gone a long way off as well as victory over *all* enemies. Not even to one of even (*api*) all the five Pāṇḍavas is Suyodhana able to offer battle. But (*ca*) I anticipate a fight with maces of him with Vṛkodara only. O excellent Kṣatriya woman, see.

Verily there is no one equal to the son of Wind in battle, when he has raised aloft his mace in rage. But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarāma], who carries a plough (*sīra*) as his weapon]. May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhṛtarāṣṭra. I anticipate his combat with Suyodhana, not at all of others. 13

(**Behind the curtain**) I am thirsty, ho ! I am thirsty. Let somebody honour me by offering water and shade.

Yudhisthira –(*Listening*) Halloa, who is here, ho ?

(*Entering*) **Chamberlain**—May your Majesty command.

Yudhisthira—Let what this is be ascertained.

६ **कञ्चुकी**—यदाज्ञापयति देवः (निष्क्रम्य पुनः प्रविश्य) देव, क्षुन्मान-तिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

९ **कञ्चुकी**—यदाज्ञापयति देवः । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य १२ मित्रं पाण्डवान् वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि। संभावयतु मां कश्चिज्जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति)

(सर्वे उत्तिष्ठन्ति)

१९ **युधिष्ठिरः**—मुने, अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् । १८ उपविश्यताम् ।

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।

Chamberlain—As your Majesty commands. (*Having gone out and entered again*) Your Majesty, a hungry guest has arrived.

Yudhistira—Quickly usher [him in].

Chamberlain—As Your Majesty commands. (*Goes out*)

(*Then enters a demon, named Cārvāka, wearing an ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [and I] wander about with the purpose of deceiving the Pāṇḍavas. (*Aloud*) I am thirsty. Let somebody honour me :by offering water and · shade. (*Comes near the king*)

(*All rise up*)

Yudhisthira—Sage, I salute [you].

Demon—This is no proper time for etiquette. Let [your honour] honour me by offering water.

Yudhisthira—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat. Please, sit down.

Demon—(*Having seated himself*) I say your honour should also accept a seat.

युधिष्ठिरः—(उपविश्य) कः कोऽत्र भोः ।

कञ्चुकी—(प्रविश्य गृहीतभृङ्गारः) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतीकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भोः, क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संग्रामेषु प्रतिदिनम् । अतो नादेयं भवद्भ्यो जलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए, वीएहिं यहेसिं इमिणा तालविन्तेण । [बुद्धिमतिके, वीजय महर्षिमनेन तालवृन्तेन ।]

(चेटी तथा करोति)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

Yudhisthira—(*Having seated himself*) Halloa, who is here ho? (*Having entered with a pitcher*) **Chamberlain**—(*Having drawn near*) Your Majesty, here is a pitcher, filled with cool and fragrant water, and here a drinking bowl.

Yudhisthira—Sage, let your thirst be quenched [lit., counteracted].

Demon—(*Having washed his feet and having reflected, while sipping water*) Oh, I suppose you are a Kṣatriya.

Yudhisthira—Your honour has well found out.

Demon—And it is quite possible *(sulabha)* that every day in the battles you are losing your near relatives. Therefore water etc. must not be accepted from you. Let it be. I shall get rid of my fatigue by this very shade and by means of this wind that touches the cool billows of the Sarasvatī.

Draupadi—Buddhimatikā, fan the great sage with this fan.

(*The maid does so*)

Demon—Worthy lady, improper is such courtesy towards us.

३३ **युधिष्ठिरः**—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

(सर्वे विषादं नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

३९ **राक्षसः**—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

४२ **युधिष्ठिरः**—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

Yudhisthira—Sage, tell us how [your honour is] thus fatigued.

Demon—With curiosity natural to the ascetic people, I wander about the Samantapañcaka in order to witness the duels of those worthy great Kṣatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only in part (lit. unfinished) the mace-fight of Arjuna and Suyodhana.

(*All gesticulate distress*)

Chamberlain—Sage, not indeed [is this] so. Say '[the mace-fight] of Bhīma and Suyodhana.'

Demon—Ah, just without knowing the facts, how do you [come to] stop me?

Yudhisthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhisthira—Tell [me], '[Was the fight] between Arjuna and Suyodhana?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.

युधिष्ठिरः—न भीमसुयोधनयोरिति ।

४९ **राक्षसः**—वृत्तं तत् ।

(युधिष्ठिरो द्रौपदी च मौहमुपगतौ)

कञ्चुकी—(सलिलेनासिच्य) समाश्वसितु देवो देवी च ।

४८ **चेटी**—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

(उभौ संज्ञां लभेते)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।

५१ **द्रौपदी**—भअवं, कहेहि कहेहि किं वुत्तं त्ति । [भगवन्, कथय कथय किं वृत्तमिति ।]

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

५४ **राक्षस**—आः, दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी—हा णाह भीमसेण । [हा नाथ भीमसेन ।] (मोहमुपगता)

कञ्चुकी—किं नाम कथितम् ।

Yudhisthira—[Was it] not between Bhīma and Suyodhana ?

Demon—That is [already] over.

(Yudhiṣṭhira and Draupadī lose consciousness)

Chamberlain—(*Sprinkling them with water*) May Your Majesty take courage and the Queen [also].

Maid—May the Queen take courage, take courage.

(Both get [back] consciousness)

Yudhisthira—What do you say, sage, that the mace-fight between Bhíma and Suyodhana is over ?

Draupadī—Divine Sir, tell, [do] tell what has happened ?

Demon—Chamberlain, but who are these two ?

Chamberlain—This [is] His Majesty Yudhiṣṭhira. This also [is] the daughter of the Pāñcāla [king].

Demon—Ah, ruthless as I am, I have commenced a dreadful thing.

Draupadī—Alas, my lord, Bhīmasena ! *(Faints away)*

Chamberlain—What, pray was said [by you] ?

१७ **चेटी**—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

युधिष्ठिरः—(सास्रम्) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः ।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—[सानन्दमात्मगतम्] अयमेव मे यत्नः । [प्रकाशम्] यदि त्ववश्यं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरे-
३ णावेदयितुम् ।

युधिष्ठिर—[अश्रूणि मुञ्चन्]

सर्वथा कथय ब्रह्मन् संक्षेपाद् विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—[सहसोत्थाय] तदो तदो । [ततस्ततः ।]

Maid—May the Queen take courage, take courage.

Yudhisthira—(*With tears*) [O] Brāhmaṇa,

While this word [namely, 'over'] remains ambiguous, Yudhiṣṭhira experiences agony. [But] when the truth (*tattva*) regarding his dear brother is ascertained, he will be happy by abandoning his life. **14**

Demon—(*With joy. To himself*) Just this is my endeavour. (*Aloud*) But if I must needs tell, then I shall tell in brief, It is not proper to report in detail the calamity overtaking a relative.

Yudhisthira—(*Shedding tears*)

By all means, [do] tell, [O] Brāhmaṇa, whether in brief or in detail. This moment I assign for hearing anything [however disastrous it may be] about my dear brother. **15**

Demon—Listen.

During [the course of] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces— **16** line 1

Draupadī—(*Getting up at once*) Then, [what] then ?

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि ।

३ (प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत् तस्याग्रतः सङ्गरः ।
आलम्ब्य प्रियशिष्यतां तु हलिना संज्ञा रहस्याहिता
यामासाद्य कुरूत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स वृकोदर । (मोहमुपगतः)

द्रौपदी—हा णाह भीमसेण, हा मह परिभवपडीआरपरिच्चत्तजीविअ, जडा-
३ सुरबअहिडिम्बकिम्मीरकीचअजरासंधणिसूदण, सोअन्धिआहरणचाडुआर,
देहि मे पडिवअणम्। [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित,
जटासुरबकहिडिम्बकिर्मीरकीचकजरासंधनिषूदन, सौगन्धिकाहरणचाटुकार,
६ देहि मे प्रतिवचनम्।] (मोहमुपगता)

कञ्चुकी—(सास्रम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष,
(ससंभ्रमम्) समाश्वसितु महाराजः । भद्रे, समाश्वासय स्वामिनीम् । महर्षे,

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Demon—(*To himself*) How should I deprive these two of the consciousness they have regained ? (*Aloud*)

The Plough-wielder [Balarāma] arrived in [great] haste. For a long time the fight continued in his presence. But [at last] the Plough-holder, depending on *i. e.* actuated by affection for his pupil [viz. Duryodhana] secretly gave a hint, taking [advantage of] which the best of the Kurus had his vengeance wreaked on the enemy of Duśśāsana. **16** lines 2, 3 & 4

Yudhisthira—Alas, dear brother Vrkodara ! (*Faints away*)

Draupadī—Alas, my lord Bhīmasena, alas ! [You] who abandoned your life in retaliating the insult offered to me, [O you] the slayer of Jaṭāsura, Baka, Hiḍimba Kirmīra, Kīcaka and Jarāsandha, [O you] who humoured me by bringing the Saugandhika lotus, vouchsafe me a reply. (*Faints away*)

Chamberlain—(*With tears*) Alas, Prince Bhīmasena, the hail (*prāleya*) shower (*varṣa*) to the lotus-plant in the form of the group (*kulam*) of the sons of Dhrtarāṣṭra ! (*In confusion*)

९ त्वमपि तावदाश्वासय राजानम् ।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम् । (प्रकाशम्) भो भीमाग्रज, क्षणमेकमाचीयतां[1] समाश्वासः । कथाशेषोऽस्ति ।

१२ **युधिष्ठिरः**—(समाश्वस्य) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—(प्रतिबुध्य) भअवं, कहेहि कीदिसो कहासेसो त्ति । [भगवन्, कथय कीदृशः कथाशेष इति ।]

१५ **कञ्चुकी**—कथय, कथय ।

राक्षसः—ततश्च गते[2] तस्मिन् सुक्षत्रिये वीरसुलभां गतिं, समग्रसंगलितं भ्रातृवधशोकजं बाष्पं प्रमृज्य, भ्रातृवधशोकादपहाय[3] गाण्डीवं, प्रत्यग्रक्षतजच्छटाच-

१८ चितां तामेव गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संधित्सुना वासुदेवेन,

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May Your Majesty take courage. Good woman, console [your] mistress. Great sage, you also just console His Majesty.

Demon—(*To himself*) I shall console him [only] to make him abandon his life. (*Aloud*) O elder brother of Bhīma, let consolation be resorted to for [just] one moment. There is a remnant of the account [yet to be told].

Yudhisthira—(*Having recovered*) Great sage, what, is there a remnant of the story ?

Draupadī—(*Having got* [*back his*] *consciousness*) Divine Sir, [do] say of what kind the remaining part of the story is.

Chamberlain—Tell, [O] tell.

Demon—And then that excellent Kṣatriya having attained the fate natural to (lit easy to get for) a warrior [that is, death while fighting], your younger brother Kirīṭin, the third [Pāṇḍava], having wiped off the tears which had copiously (*samagram*) fallen and which had arisen from grief for the slaughter of his brother, and having thrown aside (*apa*) his Gāṇḍīva out of sorrow for his brother's slaughter, having taken out from his brother's hand that same mace which was smeared with a mass of fresh blood even while being dissuaded by Vāsudeva who was desirous of effecting peace, [he] began to

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१ 'चीयताम्' २ 'हते...गतिमुपगते' ३ न दृश्यते वाक्यांशोऽयं क्वचन-पुस्तके ।

आगच्छागच्छेति सोपहासं भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूय-
मानः कौरवराजेन, तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः । अकृतिनस्तस्य
२१ गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात्
स्वरथमारोप्य द्वारकां नीतः ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीवं
२४ परित्यजता । अहं पुनः केनोपायेन प्राणपरित्यागाद्[1] हृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेण, ण जुत्तं दाणिं दे कणीअसं भादरं असिक्खिदं
गदाये दारुस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [हा नाथ भीमसेन, न
२७ युक्तमिदानीं ते कनीयांसं भ्रातरमशिक्षितं गदायां दारुणस्य शत्रोरभिमुखं
गच्छन्तमुपेक्षितुम् ।] (मोहमुपगता)

राक्षसः—ततश्चाहं—

३० **युधिष्ठिरः**—भवतु मुने, किमतः परं श्रुतेन । हा तात भीमसेन, कान्तार-

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fight [with Duryodhana], as he [Kirīṭī] was being mockingly challenged, with the words ' Come on, come on ' by the Kaurava-king, the grave sound of whose words was intensified (*mûrcchita*) by the whiz of the mace, which was whirled. By Kāmapāla [that is, Balarāma], anticipating his death from a stroke of [Duryodhana's] mace inasmuch as he was not skilled (*a-krtin*) [in a mace-fight], was the son of Devakī, [ever so] partial to Arjuna, put with very great effort on his own chariot and taken to Dvārakā.

Yudhisthira—Well [done], O Arjuna ho ! well [done]. At that very time was adopte by you, abandoning the Gāndiva bow the way by which to follow Vṛkodara. But giving up my life by what means shall I cheer up my heart ?

Draupadī—Alas, my lord Bhìmasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [fight], while he is advancing in the face of a dreadful enemy. (*Fainis away*)

Demon—And then I—

Yudhisthira—Let this be [deemed enough], O sage ! what is

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१ 'प्राणापगमनमहोत्सवमुत्सहिष्ये'

व्यसनबान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा किर्मीरहिडिम्बासुरजरासंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।
किं नामापकृतं मया तदधिकं त्वय्यद्य यद् गम्यते
त्यक्त्वानाथमबान्धवं सपदि मां प्रीतिः क्व ते साधुना ॥ १७ ॥

द्रौपदी—(संज्ञामुपलभ्योत्थाय च) महाराज, किं एदं वट्टइ । [महाराज, किमेतद् वर्तते ।]

३ युधिष्ठिरः—कृष्णे किमन्यत् ।

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the use of hearing further than this? Alas, child Bhīmasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were apprehensive (*kātara*) of a break in the [good] condition of my body, [O] vessel (*pātra*) for crossing (*taraṇa*) over the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hiḍimba and Jarāsandha, alas, elephant to the lotus-plant in the form of Kīcaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, by you, [though] possessed of the strength of an *ayuta* elephants with rut [in their temples], was at that time accepted, dear brother, that [humiliating] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, having suddenly abandoned me, [now left] without a protector and without a kinsman? Where is that [well-known] affection of yours now? 17

Draupadī—(*Having recovered consciousness and got up*) Your Majesty, what is this that is happening?

Yudhisthira—Kṛṣṇā, what else?

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१ 'सीदता' २ 'निर्वत्सलम्' ३ 'त्यक्त्वा नाथ सबान्धवं' ४ येनासि दूरं गतः'

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाधिपद्विरदसंधिभेदाशनिः ।
गदापरिघशोभिना भुजयुगेन तेनान्वितः
प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

द्रौपदी—(आकाशे दत्तदृष्टिः) णाह भीमसेण, तुए किल मे केसा संजमिदव्वा । ण जुत्तं वीरस्य खत्तिअस्स पडिण्णादं सिढिलेदुम् । ता पडिवालेहि मं जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मां यावदुपसर्पामि ।] (पुनर्मोहमुपगता)

युधिष्ठिरः—(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारो मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गतः । तात जरासंधशत्रो, किं नाम वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन । अथवा मयैव बहूपलब्धम् ।

He, the killer of Kīcaka, the slayer of Baka, Hiḍimba and Kirmîra, the thunderbolt in breaking the joint of the elephant in the form of the lord of the Magadhas blind with pride, [he], who possessed (*anvitaḥ*) that [well-known] pair of arms shining with the club-like mace, [he] your loved husband, my younger and Arjuna's elder brother, has set, as is learnt (*kila*). **18**

Draupadī—*(With her gaze fixed in the sky)* My lord Bhīmasena, indeed by you have my hair to be tied up. It is not proper for a valiant Kṣatriya to grow slack with regard to what he has vowed. Therefore wait for me till I approach. (*Again loses consciousness*)

Yudhisthira—*(In the air)* Mother Pṛthā, has this courteous conduct of your son been learnt [by you] ? He has gone, where I do not know (*api*), having abandoned me, who am alone, helpless and lamenting. Dear child, the enemy of Jarāsandha, what possible total [good] change, contrary to your usual nature, was during this time observed by people in you, [who have turned out to be] [so] short-lived ? Or rather, I myself have found much [in that direction].

दत्त्वा मे करदीकृताखिलनृपां यन्मेदिनीं लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदतां
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥

मुने, किं कथयसि । ('तस्मिन् कौरवभीमयोः' ६।१६ इत्यादि पठति)

राक्षसः—एवमेतत् ।

३ **युधिष्ठिरः**—धिग्[1]मद्भागधेयानि । भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्थम् ॥ २० ॥

That you blushed [instead of becoming puffed up] after having given to me the [entire] earth with all its kings caused to pay tribute ; that you, though indeed offered as a stake by me in gambling, were not angry [with me, but] were pleased [instead] that for maintaining my position you accepted the post of a cook in the abode of the king of the Matsyas:—these, my dear brother, were the signs at once (*sahasā*) noticed by me of you very much (*vi*) exposed to destruction (*naśvara*). **19**

Sage, what do you say ? (*Repeats* vi. 16 'During [the course of] that fight between the Kaurava and Bhîma etc.')

Demon—Thus is this !

Yudhisthira—Fie upon our fortunes. Divine Kāmapäla, elder brother of Kṛṣṇa, brother of Subhadrā,

Affection for relatives, [which up to this time I thought you had], was not allowed to enter your mind, nor was the duty of Kṣatriyas, [which requires them to remain neutral when two warriors fight]; that friendship also, which had grown between your younger brother and Arjuna, was not shown any regard to [by you]. I grant that your tie of affection may be equal in the case of both your pupils [namely, Bhîma and Duryodhana] But what attitude is this that you have become thus averse to *me*, unfortunate as I am ? **20**

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१ 'विगलन्ति भागधेयानि'

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ। समानदुःखावेवावां भवावः। मूर्च्छया किं मामेवमतिसंधत्से।

३ **द्रौपदी**—(संज्ञां लब्ध्वा) बन्धेदु णाहो दुज्जोहणरुधिलाद्देण हत्थेण दुस्सासण-विमुक्कं मे केसहत्थम्। हञ्जे बुद्धिमदिए, तव पच्चक्खं एव्व णाहेण पडिण्णादम्। (कञ्चुकिनमुपेत्य) अज्ज, किं संदिट्ठं दाव मे देवेण देवकीणन्दणेण पुणो वि
६ केसबन्धणं आरम्भीअदु त्ति। ता उवणेहि मे पुप्फदामाइं। विरएहि दाव कबरीम्। करेहि भअवदोणाराअणस्स वअणम्। ण क्खु सो अलिअं संदिसदि। अहवा किं मए संतत्ताए भणिदम्। अचिरगदं अज्जउत्तं अणुगमिस्सम्।
९ (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम्। तुमं वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि। अहवा जं दे रोअदि। [संज्ञां लब्ध्वा)बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम्।
१२ हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव माथेन प्रतिज्ञातम्। (कञ्चुकिनमुपेत्य) आर्य, किं संदिष्टं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति। तदु-पनय मे पुष्पदामानि। विरचय तावत् कबरीम्। कुरु भगवतो नारायणस्य
१९ वचनम्। न खलु सोऽलीकं संदिशति। अथवा किं मया संतप्तया भणितम्। अचिरगतमार्यपुत्रमनुगमिष्यामि। (युधिष्ठिरमुपगम्य) महाराज, आदीपय

(Having approached Draupadī) O Pāñcālī, get up. Let us just share our grief equally. Why do you thus deceive me by fainting ?

Draupadī—(*Gaining* [*back*] *consciousness*) Let my lord tie up, with [his] hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana. Dear Buddhimatikā, in your very presence was this vowed by my lard. (*Having approached the Chamberlain*) Worthy Sir, what message, to be sure (*tāvat*) was sent to me, by the Lord, the son of Devakī—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers; just arrange my braid; carry out the word of the divine Nārāyaṇa. Not indeed would he send me, a false message. Or rather, what has been said by me, tormented [with grief] as I am ? I shall follow my lord, who has but just gone. (*Having approach d Yudhiṣṭhira)* Your Majesty, kindle the pyre. You on your part, while just following the duty of the Kṣatriya caste, face [the

चिताम् । त्वमपि क्षत्रधर्ममनुब्रध्नन्नेत्र नाथस्य जीवितहरस्याभिमुखो भव । अथव
१८ यत् ते रोचते ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
मादाय संयति गदामपविध्य चापम् ।
भ्रातृप्रियेण कृतमद्य यदर्जुनेन
श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु ॥ वृथा तत्र गमनम् ।

३ **कञ्चुकी**—धिङ्मुने, राक्षससदृशं हृदयं भवतः ।

राक्षसः—(सभयम् । स्वगतम्) किं ज्ञातोऽहमनेन । (प्रकाशम्) भोः

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man who deprived my lord of his life. Or rather, [do] what pleases you.

Yudhisthira—Pāñcālī has said [what is] meet. Chamberlain, let the poor woman be made one with her agony bearable by providing her with a pyre. To me also bring the bow [made] ready [for use]. Or rather, away with the bow.

For (*hi*), that alone is better for me also [to do], which was done by Arjuna, attached to his brother [Bhīma] as he was, in battle to-day, after having thrown away his bow and taken up the mace red all over through being smeared with the blood from just *his* [that is, Bhīma's] body. Away with victory. **21**

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any other place]. To no purpose is it to go there.

Chamberlain—Fie [upon you], sage. Your heart is like [that of] a demon.

Demon—(*With fear. To himself*) What, am I known by him [to be a demon]? (*Aloud*) O chamberlain, with maces indeed

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१ 'संप्रति'

कञ्चुकिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः। जानामि च तयो-
६ र्गदायां भुजसारम्। दुःखितस्य पुनरस्य राजर्षेरपरमनिष्टश्रवणं परिहरन्नेवं ब्रवीमि।

युधिष्ठिरः—(बाष्पं विसृजन्) साधु महर्षे, साधु। सुस्निग्धमभिहितम्।

९ **कञ्चुकी**—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः।

युधिष्ठिरः—आर्य जयंधर,

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ।
भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम्॥ २२॥

अयि पाञ्चालराजतनये, मद्दुर्नयप्राप्तशोच्यदशे, यथा संदीप्यते पावकस्तथा

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has the combat between Arjuna and Suyodhana commenced. And I know the strength of arms of both in [wielding] a mace. But I say so with a view to avoiding another unpleasant [news] being heard by this royal sage, who is [alreacy] afflicted.

Yudhisthira—(*Shedding tears*) Well [done], great sage, well [done]. [Something] very full of affection has been said [by you].

Chamberlain—Your Majesty, why, pray (*nāma*), is a Kṣatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man ?

Yudhisthira—Worthy Jayandhara,

Shall I be able to see those Bhīma and Arjuna struggling hard (*pra*) on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhīma and Arjuna] with their club-like arms massive like a [city's] bolt (*parigha*) and with the essence of their valour displayed at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively] ? **22**

O daughter of the Pāñcāla king, [you] who have reached

सहितावेव बन्धुजनं संभावयावः ।

३ **द्रौपदी**—अज्ज, करेहि दारुसंचअम् । पज्जलीअदु चिदा । तुवरदि मे हिअअं णाधं पेक्खिदुम् । (सर्वतोऽवलोक्य) कहं ण को वि णाधेण विणा महाराअस्स वचनं करोदि । हा णाह भीमसेण, [2]तं एव्व एदं राअउलं तुए विरहिदं परिअणो
६ वि संवदं परिहरदि । [आर्य, कुरु दारुसंचयम् । प्रज्वाल्यतां चिता । त्वरते मे हृदयं नाथं प्रेक्षितुम्। (सर्वतोऽवलोक्य) कथं न कोऽपि नाथेन विना महाराजस्य वचनं करोति । हा नाथ भीमसेन, तदेवेदं राजकुलं त्वया विरहितं परिजनोऽपि
९ सांप्रतं परिहरति ।]

राक्षसः—सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन
१२ प्रसादः क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम्) पूर्णो मे मनोरथः । यावदनुप-

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a deplorable condition through my bad 'polity,' as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [namely Bhīmasena].

Draupadī—Worthy Sir, gather up wood. Let a pyre be enkindled. My heart hastens to see my lord. (*Having seen on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord. Alas, my lord Bhīmasena, this is the same royal family, [but] being deprived of you, even the servants are now avoiding it.

Demon—Proper is this for ladies of the Bharata family viz, following their husband in death.

Yudhisthira—Great sage, nobody is even listening to our words. Therefore let a favour be done [us by providing fuel.

Demon—This is incompatible with [the character of] hermits. (*To himself*) My heart's longing is fullfilled. Let me then

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१ नास्तीदं वाक्यं क्वचित् २ 'अज्ज एसो तुए विणा महाराओ परिअणेण वि परिहवीअदि । (अद्य एष त्वया विना महाराजः परिजनेनापि परिभूयते ।)'

लक्षितः समिन्धयामि वह्निम्। (प्रकाशम्) राजन्, न शक्नुमो वयमिहैव
१५ स्थातुम्। (निष्क्रान्तः)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति। भवतु। स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि।

१८ **द्रौपदी**—तुरवदु तुरवदु महाराओ। [त्वरतां त्वरतां महाराजः।]

(नेपथ्ये कलकलः)

द्रौपद्री—(सभयमाकर्ण्य) महाराअ, कस्स वि एसो बलदप्पिदस्स विसमो
२१ संखणिग्घोसो सुणीअदि। अवरं वि अप्पिअं सुणिदुं अत्थि णिब्बन्धो तदो विलम्बीअदु। [महाराज, कस्याप्येष बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते। अपरमप्यप्रियं श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम्।]

२४ **युधिष्ठिरः**—न खलु विलम्ब्यते। उत्तिष्ठ।

(सर्वे परिक्रामन्ति)

युधिष्ठिरः—अयि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किंचित् संदिश्य
२७ निवर्तय परिजनम्।

(*yāvat*) enkindle the fire unobserved. (*Aloud*) King, we are not able to remain here only. (*Goes out*)

Yudhisthira—Kṛṣṇā, nobody obeys our word. Well, I shall myself having collected fuel kindle a pyre.

Draupadi—May your Majesty make haste, make haste.

(*A tumult behind the curtain*)

Draupadi—(*Listening in terror*) Your Majesty, here is being heard the fearful (*viṣama*) blast of a conch, belonging to some one who is full of pride of his strength. If [there be] an insistence [on your part to] hear another unpleasant [news] also, then may tarrying be done.

Yudhisthira—Not indeed am I tarrying. Get up.

(*All walk about*)

Yudhisthira—Dismiss the servants, having given [them] some message [to be conveyed] to our mother and to your co-wives.

द्रौपदी—महाराअ, एम्बाए एव्वं संदिसिस्सम्—'जो सो बअहिडिम्बकिम्मीरजडासुरजरासंधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण गदो त्ति । [महाराज, अम्बायै एवं संदेक्ष्यामि—'यः स बकहिडिम्बकिर्मीरजटासुरजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं गतः ' इति ।]

युधिष्ठिर.—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा ।

येनासि तत्र जतुवेश्मनि दीप्यमाने
निवाहिता सह सुतैर्भुजयोर्बलेन ।
तस्य प्रियस्य बलिनस्तनयस्य पाप-
माख्यामि तेऽम्ब कथयेत् कथमीदृगन्यः ॥ २३ ॥

आर्य जयंधर. त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यश्च तत्रभवान् माद्रेयः कनीयान् पाण्डुकुलबृहस्पतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः

Draupadi—Your Majesty, I shall thus send word to the mother: 'He, who was your middle son, the well-known victorious wrestler with Baka, Hiḍimba, Kirmīra, Jaṭāsura and Jarāsandha—[he] has gone to the yonder world owing to partiality towards me who am [so] wretched' (*hatāśā*).

Yudhisthira—Good Buddhimatikā, tell mother at our bidding [thus]:

He by whom when that house of lac was [set] on fire, you were borne with your sons [away from it] by means of the strength of his arms, the evil (news) of [the death] of that mighty dear son of yours do I communicate to you. How can any one else [have the heart to] convey such [news to you]? **23**

Worthy Jayandhara, you should go into Sahadeva's vicinity and address that venerable younger son of Mādrī, the Bṛhaspati of Pāṇḍu's family [thus]: Yudhiṣṭhra, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely (*aviralam*) embracad, and smelt on the head, you who are his dear younger brother, who do not go against [his desire], who deserve ever to be blessed [by him], who are not bewildered in adversity as well

३ परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूलं सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेदं प्रार्थयते—

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवान्
कृतसहजया बुद्धया ज्येष्ठो मनीषितया गुरुः ।
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विरलतां नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽश्मसदृशहृदयसारस्यापि नकुलस्य ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्धया
पिण्डान् पाण्डोरुदकपृषतानश्रुगर्भान् प्रदातुम् ।
दायादानामपि तु भवने यादवानां कुले वा
कान्तारे वा कृतवसतिना रक्षणीयं शरीरम् ॥ २५ ॥

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as in prosperity and who are possessed of steadiness (*dhṛti*) solicits this [of you]:

By far my junior in age, you [are] my equal in learning, my senior in intellect, cultivated as well as natural, my preceptor in wisdom (*manīṣitā*). Making my hands buds [i. e. folding them] on the head, do I beseech you therefore: 'Let your affection towards me reduced (*viralatām neyaḥ*) [and] be the offerer of water to our father [by continuing to live after me].' **24**

Moreover, at my instance you should abide by the word of Nakula, though he is childish in his puerile conduct, is always conceited and though he has the essence of his heart [hard] like a stone. Our path onght *not* to be followed. By you, indeed, dear brother,

Having forgotten us and your elder brothers with your understanding clarified by learning, and taking your residence even in the house of our co-parceners (*dāyāda*), or in the family of the Yādavas, or in a forest, ought your body to be preserved in order to [be able to] offer balls of rice [and] drops of water, mixed with tears, to Pāṇḍu. **25**

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१ 'ण त्वं' २ 'सहजकृपया' ३ 'बाल्ये संवर्धितस्य नित्यमभिमानिनः, ४ 'अस्मत्सदृश' ५ 'श्रुतिविशदया प्रज्ञया सानुजांश्च' ६ 'क्षीणे पाण्डौ'

गच्छ जयंधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि। भवताकालहीनमिदमवश्य-
मावेदनीयम्।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभद्दाम्–'वच्छाए उत्तराए चउत्थो मासो पडिवण्णस्स गब्भस्स। तो एदं कुलपडिट्ठावअं सावहान रक्ख। कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माणं वि सलिलबिन्दुदो भविस्सदि' त्ति। [हला बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभद्राम्– 'वत्साया उत्तरायाश्चतुर्थो मासः प्रतिपन्नस्य गर्भस्य। तदेनं कुलप्रतिष्ठापकं सावधानं रक्ष। कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति' इति।

युधिष्ठिरः—(सास्रम्) भोः कष्टम्।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे
पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे।

Go, Jayandhara, you are conjured by the touch of our body. You must neeessarily tell this [to Sahadeva] without any loss of time.

Draupadi—Friend Buddhimatikā, say at my word to my dear friend Subhadrā : [This is] the fourth month since dear Uttarā conceived. Therefore carefully protect this one who would firmly establish the family. [The child to be born] would some time be the giver of drops of water to the family of our father-in-law and to us also !

Yudhisthira—(*With tears*) Oh, alas !

On the huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhaḥ*) of its branches, that had decorated the quarters, that had a stout trunk and had the bond at its extreme end in the form of strong roots well worthy [of itself], through [the decree of] Fate, having been burnt, is, this person [namely, Draupadī], desirous of shade, fixing her

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१ 'अवण्णसत्ताए (आपन्नसत्त्वायाः)' २ 'सव्यधा णाविउले तं णिक्खिवेसि (सर्वथा नाभिकुले तां निक्षिपसि)' इति वाक्यं पठ्यते कुत्रचिदस्य वाक्यस्य स्थाने। ३ 'पर्यङ्क'

दग्धं दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
न्नाशाबन्धं कमपि कुरुते छाययार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमध्यवसितम्। (कञ्चुकिनमवलोक्य) आर्य जयंधर, अस्मच्छरीरेण शापितोऽसि। तथापि न गम्यते।

३ **कञ्चुकी**—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुन-नकुलसहदेवानामय दारुणः परिणामः। हा देवि कुन्ति, भोजराजभवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-
स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः।
आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्धं त्वत्सुतकाननं ननु महो यस्याश्रयाच्छीतला ॥ २७ ॥

(रुदन्निष्क्रान्तः)

युधिष्ठिरः—जयंधर, जयंधर,—

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hope on an unaccountable (*kamapi*) slender sprout [that is, Uttarā's fœtus]. **26**

Draupadī, carry out now what has been resolved upon. (*Having looked at the Chamberlain*) Worthy Jayandhara, you are conjured by our body. Yet you are not going.

Chamberlain—(*With loud cries*) Alas, Lord Pāṇḍu, this is the dreadful consequence that has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva. Alas, queen Kuntī, the banner of the palace of the Bhoja-king,

By the son of your brother, the elder brother of Śauri, the brother-in-law of the Gāṇḍīva-wielder, the preceptor of that very Vṛkodara who was an elephant in shattering away the lotus-plant in the form of all the sons of Dhṛtarāṣṭra—by [such] Plough-holder, either in a frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the forest of your sons, through resorting (*āśraya*) to which, as you know (*nanu*), the earth [remained] cool (*śītalā*). **27**

(*Goes out weeping*)

Yudhisthira—Jayandhara, Jayandhara—

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१ 'तत्' २ 'तव'

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद् विजयी स्याद् वत्सोऽर्जुनस्तद् वक्तव्योऽस्मद्वचनाद् भवता ।

हली हेतुः सत्यं भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।
अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता
वनं गच्छेर्मा गाः पुनरकरुणां क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

युधिष्ठिरः—(अग्निं दृष्ट्वा । सहर्षम्) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधन्य-
सनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसीददु पसीददु महाराओ इमिणा अपच्छिमेण पणएण । अहं दाव अग्गदो पविसामि । [प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन । अहं तावदग्रतः प्रविशामि ।]

(*Having entered*) **Chamberlain**—May Your Majesty command.

Yudhisthira—I say [this] because said it should be. Not however would our fortunes extend so far. If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [thus]:

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhīma's] death. Yet he is the brother of your natural friend [Kṛṣṇa], the enemy of Madhu. Therefore anger should not indeed be entertained [towards him], nor affection towards me. Go to a forest, [but] follow not again the ruthless path of the Kṣatriyas. **28**

Chamber'ain—As Your Majesty commands. (*Goes out*)

Yudhisthira—(*Having seen the fire. With joy*) Kṛṣṇā, just see (*nanu*), the divine fire is enkindled, inviting with its hands in the form of flames risen high, afflicted people like us. Therein I make fuel of myself,

Draupadī—May Your Majesty be pleased, be pleased, to grant this (lit. with this) last request, Let me just enter [the fire] first.

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३ 'यदि च प्राणिषि ततो'

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भअवन्तो लोअवाला, परित्ताअह परित्ताअह । एसो क्खु सोमवं-
९ सराएसी राअसूअसंतप्पिदहव्ववाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेट्ठो
भादा सुग्गहीदणामहेओ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी
वेदीमज्झसंभवा जण्णसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति ।
१२ ता परित्ताअह अज्जा, परित्ताअह । कधं ण को वि परित्ताअदि (तयोरग्रतः
पतित्वा) किं व्ववसिदं देवीए देवेण अ । [हा भगवन्तो लोकपालाः, परित्रायध्वं
परित्रायध्वम् । एष खलु सोमवंशराजर्षी राजसूयसंतर्पितहव्यवाहः खाण्डव-
१५ संतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठिरः ।
एषापि पाञ्चालराजनया वेदीमध्यसंभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्व-
प्रवेशेनेन्धनीभवतः । तत् परित्रायध्वमार्याः, परित्रायध्वम् । कथं न कोऽपि
१८ परित्रायते । (तयोरग्रतः पतित्वा) । किं व्यवसितं देव्या देवेन च ।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद् वत्सलेन प्रियानुजेन विना सदृशं तत् ।
उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय ।

(चेटी तथा करोति ।)

Yudhisthira—Let us enjoy the good fortune just in each other's company.

Maid—Alas, divine guardians of quarters, save, [oh] save. Here indeed His Majesty Yudhiṣṭhira, a royal sage of the lunar race, who had gratified the fire (lit, oblation-bearer) by [performing] the Rājasūya sacrifice, who is the eldest brother of Kirīṭin that satisfied the fire by [offering him] the Khāṇḍava [forest] and whose name it is meritorious to utter; here also Queen Yājñasenī, the daughter of the Pāñcāla king, who sprang from the middle of the sacrifical altar,—even both [of these] are becoming fuel to the ruthless fire by entering it. Therefore save, worthy sirs, save. How, nobody comes to save ! (*Having fallen in front of them*) What has been resolved upon by the Queen and Your Majesty ?

Yudhisthira—O Buddhimatikā, [that has been resolved upon] what is proper in the bereavement of an affectionate dear young brother. Get up, good woman, bring me [some] water.

(*The maid does so.*)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च) एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे। अयं प्रपितामहाय शान्तनवे। अयमपि पितामहाय विचित्र-
२४ वीर्याय। (सास्रम्) तातस्तस्याधुनावसरः। अयं तावत् स्वर्गस्थिताय सुगृहीत-नाम्ने पित्रे पाण्डवे।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः।
तात माद्र्यम्बया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय
भीमाय[1] भोस्तव ममाप्यविभक्तमस्तु।
एकं क्षणं विरम वत्स पिपासितोऽपि
पातुं त्वया सह जवादयमागतोऽस्मि[2] ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम्। वत्स भीमसेन,

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Yudhisthira—*(Having washed his feet and sipped water)* This cavity-ful of water [I] first [offer] to the worthy (*guruḥ*) Bhīṣma the son of Gaṁgā. This to Śantanu, [our] great-grand-father. This also [I offer] to our grand-father, Vicitravīrya. (*With tears*) Now is the turn of our father. This again to father Pāṇḍu, of meritorious name, who is [now] residing in heaven.

Let this water given by [but] difficult [for you] to be obtained from us, from to-day, [O] father, be drunk [by you] in company with mother Mādrī. **29**

This water [I offer] to Bhīma, of eyes dark like a [blue] lotus. Oh, let it remain undivided [to be presently drunk jointly] by you [Bhīma] and also by me. Wait for one moment dear brother, though thirsty. Here I come with speed to drink it in your company. **30**

Or rather, I would not be fortunate (*a-kṛtī*) to see my dear brother, though I followed him, [my brother] who must have reached a destination (*gati* lit, course) reserved for excellent Kṣatriyas. Dear brother Bhīmasena,

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१ 'नस्य' २ 'भीमप्रियस्य मम चा०'

मया पीतं पीतं[1] तदनु भवताम्बास्तनयुगं
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।
वितानेष्वप्येवं तव मम च सोमे विधिरभू—
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय मे सलिलम् ।]

(चेटी तथा करोति ।)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा) महाराअ, कस्स सलिलं देम्हि । [महाराज, कस्य सलिलं ददामि ।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।
अम्बापि येन गान्धार्यां[2] रुदितेषु सखीकृता ॥ ३२ ॥

By me was [first] sucked mother's pair of breasts, after that [was it] sucked by you. Out of affection [for me] you used to make your living by means of savoury liquids that remained after I had partaken of them. Even in sacrifices *(vitāna)* such was the procedure between you and me in [the matter of drinking] Soma. [But] how now do you thus drink the funeral water first ? **31**

Kṛṣṇā, you also give a cavity-full of water.

Draupadī—Dear Buddhimatikā, bring me water.

(*The maid does so.*)

Draupadī—(*Having approached and filled the cavity, formed by joining her two hands, with water*) Your Majesty, to whom shall I offer water ?

Yudhisthira—

To him offer the water, [O] Kṛṣṇā, by whom, as he suddenly departed for heaven, even our mother was made a companion of Gāndhārī in lamentations. **32**

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१ पूर्वं २ 'गन्धारीरुदितेन'

द्रौपदी—णाह भीमसेण, परिअणोवणीदं उदअं सग्गगस्स दे पादोदअं होदु । [नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गतस्य ते पादोदकं भवतु ।]

३ **युधिष्ठिरः**—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि[1] याते त्वयि महाभुजे ।
मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उट्ठेहि महाराअ, दूरं गच्छदि दे भादा । [उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता ।]

३ **युधिष्ठिरः**—(दक्षिणाक्षिस्पन्दनं सूचयित्वा) पाञ्चालि, निमित्तानि मे कथयन्ति संभावयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराअ, सुणिमित्तं भोदु । [महाराज, सुनिमित्तं भवतु ।

६ (नेपथ्ये कलकलः)

(प्रविश्य संभ्रान्तः) **कञ्चुकी**—परित्रायतां परित्रायतां महाराजः । एष खलु

Draupadī—My lord Bhīmasena, let this water offered by a servant, serve as the water for [washing] feet to you who have reached heaven.

Yudhisthira—Elder brother of Phālguna,

On you with long arms having gone away, though your vow was [yet] unfulfilled, a cavity-ful of water is offered you by your beloved even with her hair [still] loose. **33**

Draupadī—Get up, Your Majesty. Your brother is going ahead.

Yudhisthira *(Having gesticulated the throbbing of the right eye)* Pāñcālī, [good] omens proclaim to me that you will [soon] honour Vṛkodara [by going near him].

Draupadī—Your Majesty, may it turn out to be an auspicious omen.

(A tumult behind the curtain)

(Entering in excitement) **Chamberlain**—May Your Majesty protect, [oh] protect. Here indeed the wicked-souled wretch

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१ 'अस्तं गते'

दुरात्मा कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीरः समुच्छ्रितदिग्धभीषण-
गदाशनिरुद्यतकालदण्ड इव कृतान्तोऽत्रभवतीं पाञ्चालराजतनयामितस्ततः
परिमार्गमाण इत एवाभिवर्तते ।

युधिष्ठिरः—हा दैव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । (मुह्यति)

द्रौपदी—हा अज्जउत्त, हा मम सअंवरसअंगाहदुल्ललिद, पिअं भादुअं संभावेसि, ण उण महाराअं इम दासजणं अ ।[हा आर्यपुत्र, हा मम स्वयंवरस्वयंग्राहदुर्ललित, प्रियं भ्रातरं संभावयसि । न पुनर्महाराजमिमं दासजनं च] (मोहमुपगता)

युधिष्ठिरः—(संज्ञां लब्ध्वा) हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकवचोद्धरणनिष्कण्टकीकृतामरलोक, हा बदर्याश्रममुनिद्वितीयतापस, हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय, हा राधेयकुलकम-

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of a Kaurava, with his garments and body reddened on account of a bath in blood and with his [blood-] smeared and hence dreadful thunder-bolt-like mace upraised, [looking] like [the god of] Death [himself] with his destructive rod uplifted, is advancing even here, searching for the Pāñcāla princess here and there.

Yudhsithira—Ah, Fate, your decision is declared. Alas, [O you] who wielded the Gāṇḍīva as your bow. (*Faints*)

Draupadī—Alas, my lord, alas, [you] who were so much humoured by me by means of voluntary acceptance [as my husband] at the ceremony of my personal choice [of husband], you honour your dear brother [Bhīmasena by following him], but not His Majesty and this your servant [namely, myself]. *(Loses consciousness)*

Yudhisthira—*(Gaining consciousness)* Alas, my dear brother Savyasācin, alas, wrestler who pounded the body of the three-eyed [god viz. Śiva], alas, [you] who made the world of immortals free of all enemies (lit. thorns) by exterminating the Nivātakavaca, alas [you] who are the second ascetic from among the two sages [practising penance] at the Badarī-hermitage, alas, [you] the beloved pupil of Droṇācārya, alas, [you] who pleased the son of Gaṁgā [that is, Bhīṣma] on the strength of your proficiency in the training in missiles, alas, [you who proved to be] the shower of snow to the lotus-plant in the from of the family of the

१८ लिनीप्रालेयवर्ष, हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

तां वत्सलामनभिवाद्य विनीतमम्बां
गाढं च मामनुपगुह्य मयाप्यनुक्तः ।
एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ (मोहमुपगतः)

कञ्चुकी—भोः कष्टम्। एष कौरवाधमो यथेष्टमित एवाभिवर्तते। सर्वथा संप्रत्ययमेव कालोचितः प्रतीकारः। चितासमीपमुपनयाम्यत्रभवतीं पाञ्चालराजतनयाम्। अहमप्येवमेवानुगच्छामि। (चेटीं प्रति) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं नकुलसहदेवौ वा अवाप्नुहि। अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः कुतोऽत्र परित्राणाशा।

चेटी—परित्ताहअ परित्ताहअ अज्जा। [परित्रायध्वं परित्रायध्वमार्याः।]

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son of Rādhā [that is, Karṇa], alas, [you] who rescued Duryodhana from the Gandharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pāṇḍavas,

Without having bowed respectfully (*vinītam*) to that affectionate mother [of ours], without having embraced me closely and while [yet] not addressed [any words of fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband], how is it, dear brother, that you have gone on [this] long journey ? **34**

(*Faints away*)

Chamberlain—Oh alas ! This wretch of a Kaurava is advancing even in this direction as it pleases him (*yatheṣṭam*). This alone is by all means the remedy suitable for the occasion now. I shall take her ladyship the Pāñcāla princess in the vicinity of the pyre. I also shall follow them just in this way. (*To the maid*) Good girl, you also find out (lit secure) the Queen's brother Dhṛṣṭadyumna, or Nakula and Sahadeva [for protection]. Or rather, while His Majesty is reduced to this condition and when Bhīma and Arjuna have ceased to exist, whence can there be [any] hope of effective (*pari*) protection (*trāṇa*) here ?

Maid—Save, [oh] save, worthy sirs.

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१ सदृशीमदृष्ट्वा, सदृशीमदृष्ट्वा २ 'सर्वथायं प्रवेशकालः'

(नेपथ्ये । कलकलानन्तरम्) भो भोः, समन्तपञ्चकसंचारिणः क्षतजासवमत्त-यक्षराक्षसपिशाचगृध्रजम्बूकवायसभूयिष्ठा विरलयोधपुरुषाः, कृतमस्मद्दर्शनत्रा-
१ सेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी संनिहिता । कथयाम्युपलक्षणं तस्याः ।

ऊरुं[1] करेण परिघट्टयतः सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या ।
दुःशासनेन[2] कचकर्षणभिन्नमौलिः
सा द्रौपदी कथयत क्व पुनः प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे परिभूयसे संप्रत्यनाथा कुरुकुलकलङ्केन ।

युधिष्ठिरः—(सहसोत्थाय) पाञ्चालि, न भेतव्यं न भेतव्यम् (ससंभ्रमम्)
२ कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छा-गच्छ अपनयामि ते गदाकौशलसंभृत भुजदर्पं शिलीमुखासारेण । अन्यच्च रे कुरुकुलाङ्गार,

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(**Behind the curtain.** *After a noise*) O you, thinned fighting people, wandering about the Samantapañcaka and mostly mixed (*bhûyiṣṭha*) with the Yakṣas, demons, goblins, vultures, jackals and crows [all] intoxicated with the beverage (*ãsava*) of blood, enough of being distressed at our sight. Tell [me] in which region Yājñasenī is present. I tell you her characteristic.

[She], who had her garment removed in the presence of Duryodhana, as he was sportively patting his thigh with his hand, and whose braid was dishevelled by Duśśāsana dragging her by the hair—tell [me], then (*punaḥ*), in which region that Draupadī [at is present]. **35**

Chamberlain – Alas, Queen, born of the sacrificial altar, having no protector you will now be insulted by this stain on the Kuru-family.

Yudhisthira—(*Having got up all at once*) Pāñcālī, be not afraid, be not afraid (*With excitement*) Halloa, who is here, ho ? Bring my bow with the quiver. [You] wicked-souled accursed Duryodhana, come on, come on. I shall remove your pride of [the strength of] arms, augmented by skill in [the use of] the mace, by means of a shower of sharp arrows. And another thing. O charcoal [that is, dark spot] to the Kuru-family,

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१ 'ऊरू' २ 'दुःशासनस्य करकर्षणभिन्नमौलिः'

प्रियमनुजमपश्यंस्तं जरासंधशौत्रं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥

(ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः)

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृतं व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [other] dear brother, the enemy of the enraged hunter in the form of Hara, I am not able, like you, who are [so] hard-hearted, to [continue to] live; but not [that I am not able] to deprive you of your life with showers of arrows. **36**

(*Then enters Bhīmasena, mace in hand, all his limbs smeared with blood*)

Bhīmasena—Why, you soldiers wandering about the Samantapañcaka, what [is] this excitement (*āvegaḥ*)?

I am neither a demon, nor a ghost. [But] I am [only] a wrathful (*krodhana*) Kṣatriya, whose limbs are filled with delight by the water in the form of his enemy's blood and who has [now] completely (*nir*) crossed over the vast (*gahana*) ocean of his great (*uru*) vow. O you princely warriors, ho! Survivors (*śeṣāḥ*) of those that were burnt in the flames of the fire of war, away with this apprehension of yours Why are you lying crouchingly, screened (*antarhita*) by [the bodies of] the elephants and horses slain? **37**

May you tell [me] in which region Pāncālī is staying?

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१ 'मल्लम्' २ न च, ननु; ३ 'यत्'

द्रौपदी—(लब्धसंज्ञा) परित्ताअदु परित्ताअदु महाराओ । [परित्रायतां परित्रायतां महाराजः ।]

कञ्चुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ । संप्रति झटिति चिताप्रवेश एव श्रेयान् ।

द्रौपदी—(सहसोत्थाय) कहं ण संभावेमि अज्जवि चिदासमीपम् । [कथं न संभावयाम्यद्यापि चितासमीपम् ।]

युधिष्ठिरः—कः कोऽत्र भोः । सनिषङ्गं धनुरुपनय । कथं न कश्चित् परिजनः । भवतु । बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । (परिकरं बध्नाति)

कञ्चुकी—देवि पाण्डुस्नुषे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासनावकृष्टा मूर्धजाः । अस्तमिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

Draupadī—(*With consciousness gained*) May Your Majesty protect [me], protect [me].

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, get up, get up. Now entrance into the pyre quickly is itself better [for you].

Draupadī—(*Having risen at once*) How is it that I yet do not honour the vicinity of the pyre [by reaching there] ?

Yudhisthira—Halloa, who is here, ho ? Bring the bow along with the quiver. How, none of the attendants is here ! Well, having closely embraced the evil-souled one in a fight with arms, I shall throw him into the fire. (*Girds up his loins*)

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let your hair, which were [formerly] pulled by Duśśâsana, be now tied up, obstructing as they are the vision of your eyes. Vanished [altogether] is the hope of retaliation now. Quickly [honour i. e.] proceed to the vicinity of the pyre.

Yudhisthira—Kṛṣṇā, not indeed should your hair be tied up so long as that evil-souled Duryodhana is not slain.

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१ ' •युद्धेन संभावनविहस्तमेनं '

भीमसेनः—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता
१५ वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाहं संहरामि ।

(द्रौपदी भयादपसर्पति ।)

भीमसेनः—तिष्ठ तिष्ठ भीरु । क्वाधुना गम्यते । (केशेषु ग्रहीतुमिच्छति ।)

१८ **युधिष्ठिरः**—(वेगाद् भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहतक,

आशैशवादनुदिनं जनितापराधो
मत्तो बलेन भुजयोर्हतराजपुत्रः ।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन् प्रयासि न पदात् पदमद्य पाप[1] ॥ ३८ ॥

भीमसेनः—कथमार्यः सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति । आर्य, प्रसीद प्रसीद ।

३ **कञ्चुकी**—(उपसृत्य । सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीम-

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Bhīmasena—Pāncālī, not indeed should the braid, disordered by Duśśāsana, be tied up by your own hand, while I am alive. Let it be [as it is], let it be. I shall just myself tie it up.

(*Draupadī moves away in terror.*)

Bhīmasena—Stay, [oh] stay, [you] timid woman. Where are you going now ? (*Desires to grasp her by her hair.*)

Yudhisthira—(*Having clasped Bhīma with impetuosity*) Evil-souled one, killer of Bhíma and Arjuna, accursed Suyodhana,

Having fallen within the enclosure of the cage of my arms, you will not, [O] sinner, go away alive [even] a single step (lit, from a step to a step) to-day-[you] who, from your very childhood, have inflicted wrong [on us] day after day, who are intoxicated with the strength of your arms and who have killed the princes [namely, Bhīma and Arjuna]. 38

Bhimasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana. My noble brother, be pleased, be pleased.

Chamberlain—(*Having drawn near. With joy.*) Your Majesty, you are to be congratulated. Here indeed is long-lived

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१ 'पापः'

सेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः। अलमधुना संदेहेन ।

चेटी—देवि, णिवट्टीअदु णिवट्टीअदु। एसो क्खु पूरिदपडिण्णाभारो णाहो
६ दे वेणीसंहारं कादुं तुमं एव्व अण्णेसेदि [देवि, निवर्त्यतां निवर्त्यताम्। एष खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति।]

द्रौपदी—हञ्जे, किं मं अलीअवअणेहिं आसासेसि। [हञ्जे, किं मामलीकवच-
९ नैराश्वासयसि।]

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेषी मम वैरी दुर्योधनहतकः।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कृतोऽद्यापि दुर्योधनहतकः।
१२ मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता[1] चतुरुदधिपयःसीमया सार्धमुर्व्या।

Bhīmasena, whose entire body is reddened with the blood of Suyodhana and whose personality can [therefore] be with difficulty seen [i. e. recognised]. Away with doubt now.

Maid—My Queen, turn back, turn back. Here indeed your lord, who has carried out the responsibility of his vow, is hunting just after you in order to effect the tying of your hair.

Draupadī—Dear, why do you console me with false words ?

Yudhisthira—Jayandhara, is it true that this is not my enemy, the accursed Duryodhana, the killer of my younger brothers ?

Bhīmasena—Your Majesty Ajātaśatru, elder brother of Bhīma and Arjuna, whence can there be the accursed Duryodhana even now ? For, by me, of that wicked-souled one.

The body was thrown on the ground : the blood, resembling sandal-paste, was applied to (lit, placed on) my own body ; the Royal Splendour, along with the earth with the waters of the four oceans as the boundary has been devolved upon my noble brother ; the servants, friends, warriors, [and] the whole of this

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१ 'निषण्णा'

भृत्या मित्राणि योधाः कुरुकुलमखिलं दग्धमेतद् रणाग्नौ
नामैकं यद् ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥३९॥

(युधिष्ठिरः स्वैरं मुक्त्वा भीममवलोकयन्नश्रूणि प्रमार्जयति ।)

भीमसेनः—(पादयोः पतित्वा ।) जयत्वार्यः ।

३ **युधिष्ठिरः**—वत्स, बाष्पजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् । कथय कच्चिजीवति भवान् समं किरीटिना ।

भीमसेनः— नहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

६ **युधिष्ठिरः**—(पुनर्गाढमालिङ्ग्य) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः
प्रियो भ्राता सत्यं त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्य, सोऽहम् ।

Kuru family—[all these] have been burnt in the fire of war. That name alone, which you utter, is, [O] Lord of Earth, what now remains of [that] son of Dhṛtarāṣṭra ! **39**

(Yudhiṣṭhira having slowly let him off [and] looking at Bhīma wipes away his tears.)

Bhimasena—*(Having fallen at his feet)* May victory attend my noble brother.

Yudhisthira—Dear brother, owing to my eyes having been screened with tears I cannot see the moon of your face. Tell [me] whether I can hope (*kaccit*), you are alive, along with Kirīṭin.

Bhimasena—When you have become King with the party (*pakṣa*) of all your enemies killed, Bhīma lives and Arjuna [also].

Yudhisthira—*(Having again embraced [him] closely)* Dear Bhīma,

Let alone the destruction of the enemy for a while (*tāvat*). Tell me this a hnndred times : Are you really my dear brother, he, who was that [welknown] enemy of Baka ? **40** (lines 1,2)

Bhimasena—My noble brother, I [am] that [one].

युधिष्ठिरः—

जरासंधस्योरःसरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकरः संयति भवान् ॥ ४० ॥

भीमसेनः—आर्य, स एवाहम्। तन्मुञ्चतु मामार्यः क्षणमेकम्।

युधिष्ठिरः—किमपरमवशिष्टम्।

भीमसेनः—सुमहदवशिष्टम्। संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम्।

युधिष्ठिरः—गच्छतु भवान्। अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम्।

भीमसेनः—(द्रौपदीमुपसृत्य) देवि पाञ्चालराजतनये, दिष्ट्या वर्धसे रिपुकुलक्षयेण। अलमलमेवंविधं मामालोक्य त्रासेन।

कृष्टा येनासि राज्ञां सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्जि।

Yudhisthira—

Are you [really] the same, [who] in [one] battle (*saṁyati*) [proved to be] the crocodile, skilful (*lalita*) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, with water in the form of a stream of blood ? **40** (lines 3,4)

Bhimasena—Noble brother, I am that same [person]. Then, may my noble brother release me for one moment.

Yudhisthira—What else has remained [to be yet done] ?

Bhimasena—A great deal has remained. I shall just tie up Pāñcālī's mass of hair, which was [formerly] pulled by Duśśāsana, with this hand [of mine] which is wet with Suyodhana's blood.

Yudhisthira—May your honour go. Let the poor woman experience the festive occasion of the tying of her hair.

Bhimasena—(*Having drawn near Draupadī*) My Queen, daughter of the king of the Pāncālas, you are happily to be congratulated upon the destruction of our enemy's family. Away, away, [then] with apprehension at seeing me in this condition.

Touch these coagulated [streams of] blood on my hands, the remnant of what I have drunk, of that notorious (*tena*) Duśśāsana, the brute of a man, by whom you were [formerly] dragged

कान्ते राज्ञः कुरूणामपि[1] रुधिरमिदं मद्गदाचूर्णितोरो-
रङ्गेष्वङ्गेषु[2] सक्तं तव परिभवजस्यानलस्योपशान्त्यै[3] ॥ ४१ ॥

बुद्धिमतिके, क्व सा भानुमती योपहसति पाण्डवदारान्। भवति यज्ञवेदिसंभवे,

द्रौपदी:—आणवेदु णाहो [आज्ञापयतु नाथः।]

३ **भीमसेनः**—स्मरति भवती यत् तन्मयोक्तम्। ('चञ्चद्भुज-' १।२१ इत्यादि पठति)

द्रौपदी:—णाह, ण केवलं सुमरामि। अणुहवामि अ णाहस्स प्पसादेण

६ [नाथ, न केवलं स्मरामि। अनुभवामि च नाथस्य प्रसादेन।]

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकाल-रात्रिर्दुःशासनविलुलितेयं वेणी।

९ **द्रौपदी**:—णाह, विसुमरिदह्मि एदं व्वावारम्। णाहस्स प्पसादेण पुणो वि सिक्खिस्सम्। [नाथ, विस्मृतास्म्येतं व्यापारम्। नाथस्य प्रसादेन पुनरपि शिक्षिष्ये।]

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in the assembly of kings. Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [of mine] in order to extinguish the fire, arising out of your insult. **41**

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāṇḍavas ? Your Ladyship, sprung from sacrificial altar—

Draupadī—May my lord command.

Bhīmasena—Does your ladyship remember what I said ? (*Recites* i. 21 ' Cancadbhuja etc.')

Draupadī—My lord, not only do I remember [it], but am also (*ca*) experiencing [it] through my lord's favour.

Bhīmasena—*(Shaking her braid)* Honoured lady, let this braid, dishevelled by Duśśāsana, the night of destruction to the group (*kulam*) of Dhṛtarāṣṭra's sons, be now tied up.

Draupadī—My lord, I have forgotten this act. I shall learn it even again through lord's they favour of my lord.

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१ ' ०मतिसरसमिदं २ ' रङ्गेऽङ्गेऽसृङ्निषक्तं ' ३ ' रिपुजनितस्यान०

(भीमसेनो वेणीं बध्नाति)

१२ (**नेपथ्ये**) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् [२]क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतु[३]लभुजबलैः पार्थिवान्तःपुराणि ।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽ[४]यं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः ॥४२॥

युधिष्ठिरः—देवि, एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन ।

(ततः प्रविशतः कृष्णार्जुनौ)

१ **कृष्णः**—(युधिष्ठिरमुपगम्य) विजयतां निहतसकलरातिमण्डलः सानुजो युधिष्ठिरः ।

अर्जुनः—जयत्वार्यः ।

(*Bhimasena ties up* [*her*] *braid of hair*)

(**Behind the curtain**) May happiness attend the princely families that have remained from among those that have been burnt in the fire of the great war.

Here is tied Kṛṣṇā's mass of hair, the companion of enraged Yama and the [portentous] comet to the Kurus—[the mass of hair] through whose unloosening by the sons of Pāṇḍu, of matchless strength of arms, blinded with rage, and those by whom have been slain lords of men, [numerous] royal harems were made to have their hair unloosened in every quarter (*pratyāśam*). Let [therefore] the destruction of subjects [now] cease. May happiness attend the families of kings. **42**

Yudhisthira—My Queen, here the tying of your hair is greeted by the Siddha-folk, moving in the surface of the sky.

(*Then enter Kṛṣṇa and Arjuna*)

Krsna—(*Having gone near Yudhiṣṭhira*) May victory attend Yudhiṣṭhira, in company with his younger brothers—[Yudhiṣṭhira] who has the circle of all his enemies killed.

Arjuna—May victory attend my noble brother.

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१ 'चेटी' २ 'कुरुनरपतिभिः' ३ 'ऽन्यनुदिनमधुना०' ४ 'दिष्ट्या'

६ **युधिष्ठिरः**—(विलोक्य) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी। भगवन् अभिवादये। (किरीटिनं प्रति) एहि एहि वत्स। (अर्जुनः प्रणमति)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यद् यस्य भगवान्
९ पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते।

कृतगुरुमहदादिक्षोभसंभूतमूर्तिं
गुणिनमुदयनाशस्थानहेतुं प्रजानाम्।
अजममरमचिन्त्यं चिन्तयित्वापि[1] न त्वां
भवति जगति[2] दुःखी किं पुनर्दैव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम्।

कृष्णः—महाराज युधिष्ठिर,

Yudhisthira—(*Having seen*) Oh, [here have arrived] the divine Lotus-eyed [Lord] and my dear brother Kirīṭin. Divine [Lord], I bow to you. (*To Kirīṭin*) Come on, come on, my dear brother.

(*Arjuna bows down.*)

Yudhisthira—(*To Vāsudeva*) Lord, whence can there arise anything else than victory of him whom the divine Ancient Man, Nārāyaṇa, blesses with auspicious things ?

Even after having [just] meditated on you whose form (*mûrti*) has arisen out of a disturbance (*kśobha*) [of the Primordial Matter] that has made (kṛta i. e brought into existence) the great Mahat (i.e. Cosmic Intelligence) etc. (*ādi*), [you] who are possessed of the [three] constituents (*guṇa*), [you] who are the cause of the rise (i. e. creation), destruction and maintenance of the creatures, [a person] does not become unhappy in the world—how again [would he be so] O shining one (*deva*), on having *seen* you ? **43**

(*Having embraced Arjuna*) Dear brother, embrace me.

Krsna—Your Majesty Yudhiṣṭhira,

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१ 'यित्वा भवन्तं' २ 'जगददुःखं'

[1]व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिताः ।
प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः समं
स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकरक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायातः ।

३ **युधिष्ठिरः**— कथं चार्वाकेण रक्षसा वयमेवं विप्रलब्धाः ।

भीमसेनः—(सरोषम्) कासौ धार्तराष्ट्रसखो राक्षसः पुण्यजनापसदो येनार्यस्य महांश्चित्तविभ्रमः कृतः ।

६ **कृष्णः**—निगृहीतः स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and these sages, Vālmīki, [Paraśu—] Rāma and others, and the commanders of the army, headed by Dhrṣṭadyumna and led by the sons of Mādrī, along with the obedient-to-eommand families of the Māgadhas, Matsyas and Yādavas, who have supported on their shoulders pitchers of water from holy places. **44**

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvāka !

Bhīmasena—(*In anger*) Where is that demon, the friend of the son of Dhṛtarāṣṭra, wretch (*apasada*) of a holy man (*puṇya-jana*—or, lowest of demons) by whom was created great distraction of mind in my noble brother ?

Krsna—That villain has been seized by Nakula. Then tell [me], Your Majesty, what desire [of yours] further than this shall I accomplish ?

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१ अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवसात्यकिप्रमुखाश्च सेनापतयो यादवमत्स्यमागधकुलसंभवाश्च राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशास्त्वाभिषेकं धारयन्ति ' इति गद्यमायाति क्वचित् ।

युधिष्ठिरः—[1]न किंचिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया
९ बुद्ध्या संतुष्यामि । न खल्वतः परमभ्यर्थयितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।
त्वं देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद् भगवांस्तदिदमस्तु ।

(भरतवाक्यम्)

[2]अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु च[3] भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhisthira—There is nothing the divine Lord does not grant, when [he is] pleased. As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men. Indeed I am not able to ask for anything further. May the Lord [just] see.

The entire family of the enemies has been killed by [us] blinded with anger; we five [remain] the same, unwounded. The ocean of humiliation (*nikāra*) to Pāncālī, brought on by my faulty [lit. bad] polity (*durnaya*), has been crossed. You, Lord Puruṣottama, are speaking with kind regards to me, who am [therefore really so much] possessed of merit (*sukṛtī*). What else, higher than this, can I possibly (*nāma*) solicit from the divine Lord, who is pleased [with me] ? **45**

Even then if the divine Lord is [so] pleased, let this be.

(*The Actors' Sentence*)

May people live [the full span of] man's life [that is, a hundred years] without wretchedness (*a-kṛpaṇam*) and not tired by illness (*ruk*). And may devotion to you, free from division (*dvaita*), prevail [in the world, O] Puruṣottama. May the king be

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१ 'एवं पुण्डरीकाक्ष' इत्यधिकम् । २ 'अकृपणपतिः कामं' । ३ 'भगवन् भक्तिर्द्वैतं विना पुरुषोत्तमे' ।

दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवित्
सततसुकृती भूयाद् भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः[1]—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः ।

समाप्तमिदं वेणीसंहारं नाम नाटकम् ।

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one to whom the world is dear, be a kinsman to the learned, recogniser (lit. knower *vit*) of speciaity (*viśeṣa*) in merits, always performing meritorious deeds and one who has conciliated (*prasādhita*) the circle [of neighbouring princes]. 46

Krsna—May it be so. (*All go out*)

END OF ACT VI

Here ends the drama named ' Veṇīsaṁhāra '.

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१ ' कृष्णः—एवमस्तु । ' इति पाठः क्वचिन्नास्ति ।

Bhaṭṭa Nārayaṇa's

VENĪSAṀHĀRA

NOTES

Act I

Veṇisaṁhāram : *the title* of *the play* भट्ट नारायण has named the play as वेणीसंहारम्. Its grammatical and exegetical explanation may, therefore, well precede a detailed exposition of the contents of the first act of the play. (1) In keeping with 'अधिकृत्य कृते ग्रन्थे' पा. 4, 3, 87, the title of the play can be explained thus : वेण्याः संहारः वेणीसंहारः । तमधिकृत्य कृतं नाटकं वेणीसंहारम् । Strictly the form ought to be **वैणी**संहारम् as the sutra 'तद्धितेष्वचामादेः' पा. 7, 2, 117 requires the वृद्धि of the first vowel of the word. Attempts are made to requisition the aid of 'लुबारव्यायिकाभ्यो बहुलम्', a वार्तिक of कात्यायन where sanction is given to the dropping, of course optional, of the तद्धित affix अण्. This too, however, amounts to making the most of a bad bargain. For, वेणीसंहार does not belong to the आख्यायिका form of literature. Thus by 'आख्यायिकाभ्यः' it is proposed that 'आख्यायिकादिभ्यः' should be understood. Evidently here is an attempt at an 'अतिदेश' or '*analogical extension of considerations*' as the मीमांसक्स would characterise it, being made to forms other than आख्यायिकाs of considerations which on the authority of the science of grammar apply only to the आख्यायिकाs. (2) (a) वेण्याः संहारः वेणीसंहारः–or षष्ठीतत्पुरुष compound and (b) तदेव वेणीसंहारं **नाटकम्** where *the* **विशेष्य** *is conveyed by the use of the* **विशेषण**, according to 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' (A similar case is रघूणां वंशः रघुवंशः **स एव तदाख्यः प्रबन्धः** रघुवंशः or **तदेव** महा**काव्यम् रघुवंशम्** ।)(3) वेण्याः संहारः वर्ण्यतेऽस्मिन्नाटके इति वेणीसंहारम् the compound being a व्यधिकरण बहुव्रीहि. (4) Or, as another alternative, the compound may be regarded as an instance of the application of the rule 'अर्शआदित्वादच्' where the *termination* **अच्** which is possessive *makes no change in the word to which it is affixed.* वेण्याः संहारः– वेणीसंहारः– अस्य अस्ति तत् नाटकं वेणीसंहारम् ।

In the four explanations given above what the words वेणी and संहार signify has not been stated. It is quite clear from words put into the mouth of भीमसेन in act VI viz. '**संयच्छामि** तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम्' as also '.. एष ते मूर्धजानां **संहारोऽभिनन्दितो** नभस्तल-

चारिणा सिद्धजनेन ' which latter occurs immediately after वे० VI, 42, that भट्टनारायण wants the title to be understood as referring to the *re-arranging* of *the hair* of द्रौपदी by भीमसेन *with his hands red due to the blood* of दुःशासन *and with* the *blood* of **दुर्योधन** *sticking to his limbs*, (Vide VI, 41 lines 1&2 and 3&4 respectively, " येन दुःशासनेन कृष्टा असि तस्य मम करयोः असृञ्जि स्पृश" and " कुरूणां राज्ञः अपि रुधिरमिदम् अंगेषु अंगेषु सक्तम्" leave no doubt about this fact.) This is the evidence of the ending part of the play (called ' उपसंहार " by the मीमांसक). "In the first act, भानुमती is reported to have said tauntingly to द्रौपदी "अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि **ते केशाः न संयम्यन्ते** । " Thus the ' उपक्रम ' also from the point of view of the मीमांसक brings out that the **संहार** is the re-arrangement (**संयमन**) of the hair (of द्रौपदी by भीमसेन). Till the insult inflicted by दुर्योधन and दुःशासन by showing his bare lap to द्रौपदी and by dragging द्रैापदी to the assembly of kings rspectively remained un-avenged, भट्टनारायण wants his readers to understand that the नायिका considered herself to be a विरहिणी. The whole mass of hair–undecorated-was tied in a single knot by her. भीमसेन on having killed both the wrong–doers re–arranged her hair, with his hand, yet having the marks of दुःशासन's blood and with his body having the stains of दुर्योधन's blood all over. The title of the play is thus quite significant and it may be added that this is भट्ट नारायण's own way of looking at the Mahā-bhārata story. For in the महाभारत there is *no reference to* **भीमसेन**'s vow of arranging the *dishevelled hair* (Read ' सुयोधनमिमं पापं हन्तास्मि गदया युधि । शिरः पादेन चास्याहमधिष्ठास्यामि भूतले ॥62-chapter 92 and मैव स्म सुकृतां लोकान् गच्छेत् पार्थ वृकोदरः । यदि वक्षो हि ते भित्त्वा न पिबेच्छोणितं रणे ॥21 chapter 99 सभापर्व etc. from also वक्षःशूरस्य निर्वास्य पुरुषस्य दुरात्मनः। दुःशासनस्य रुधिरं पास्यामि मृगराडिव ॥ 63-chapter 92. भट्ट नारायण evidently wanted to secure a dramatic effect by modifying the material he got from his source the महाभारत and from the point of view of a नाटक being a दृश्यकाव्य or thing of the stage, it must be accepted that the change served the dramatist's purpose well. The sight of द्रौपदी with her hair dishevelled from the beginning of the play to almost the end of Act VI, and that of भीमसेन achieving the goal of avenging the insult and then inviting द्रौपदी to have the hair re-arranged is better appreciated when a performance of the play on the stage is being watched than when the text of the play is only read. The significance of भीमसेन's vow is very much enhanced by this change the author has introduced. For विरहिणीs not decorating their hair till the time they are

united with therir loved husbands vide 'वसने परिधूसरे वसाना। नियमक्षाममुखी धृतैकवेणिः। अतिनिष्करुणस्य शुध्दशीला मम दीर्घं विरहव्रतं बिभर्ति' *S'âkuntala* VI, 21. भट्ट नारायण wants the readers or spectators to know that *his* **नायिका** *considered herself a* **प्रोषितभर्तृका** *till the time that the wrong done to her was fully avenged* [**भीमसेन** *avenged the wrong and* thus, भीमसेन is the hero of the play, according to the author]. वेणी thus signifies एकवेणी the whole mass of hair, tied in a single knot, without any decoration.

An alternative explanation is suggested: वेण्या (हेतुना) संहारः (विनाशः दुःशासनादीनाम् Evidently, this may have been there in the mind of the author. But between 're–arrangement of the hair' and 'slaughter (of दुःशासन etc) due to the mass of hair tied in a single knot (by द्रौपदी)', obviously it is the *former* which is *more important from the author's point of view.*

संहार is also understood to mean उन्मोक or unloosing, untying (here the single knot of the hair of द्रौपदी) for the purpose of tying the same up again in the proper manner with due decoration. But regarding this interpretation given by the commentator जगद्धर it may be observed, that संहार=उन्मोक or untying is *subservient* to संहार=संयमन rearranging. *The title is better understood* to refer to the objective than to what is subservient to or a means of securing that objective. *Thus* **वेणीसंहारम्** *means a play dealing with the* [*re-*]*arranging* of *the hair* [of **द्रौपदी**], hair which were kept hanging loosely by her on her back tied in a single knot, till they were tied up again by भीमसेन with his hands having the stains of दुःशासन's blood, while all over his body there were stains of दुर्योधन's blood].

According to the orthodox view accepted by almost all writers in olden days a work ought to have a salutation or a benediction at its commencement. This is the traditional मङ्गल (Vide '–मङ्गलादीनि हि शास्त्राणि प्रथन्ते, वीरपुरुषकाणि च भवन्ति आयुष्मत्पुरुषकाणि च। अध्येतारश्च सिद्धार्था यथा स्युरिति-' from the महाभाष्य of पतञ्जलि and '–ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत्। न। शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात्।' समाप्तिकामो मङ्गलमाचरेत्।' इति श्रुतेः' from अन्नम्भट्ट's दीपिका on his तर्कसङ्ग्रह. It need be added that these considerations about the need for a मङ्गल being there at the commencement of works *were not confined to scientific treatises only.* In works of art, महाकाव्यs like the रघुवंश etc. and plays like the शाकुन्तल etc., we get मङ्गलात्मक verses such

as ' वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥ ' which is a नमस्क्रिया and ' या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः **प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः** ।।which is an आशीर्वचन wishing that the audience be protected by Lord S'iva possessed of eight concrete forms).

भट्ट नारायण who is well aware of this need for a मङ्गल supplies the same in the form of the three verses, वेणीसंहार I, 1–3. These, therefore, constitute what is technically known as the नान्दी explained as नन्दन्ति देवता अस्याम् अनया वा as it was a praise of the divinities that the नान्दी consisted of and praise is liked by the divinities. Divinities, like men who have conceived them, are delighted to hear themselves praised or glorified. The नाट्यशास्त्र lays down at V, 98 सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः । नान्दीं पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृताम् ।। The नान्दी in this play can be regarded as being द्वादशपदा or as consisting of twelve *padas* where a *pada* is to be understood as being a quarter of a verse according to **श्लोकपादः पदं केचित् सुप्तिङन्तमथापरे । परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे ।** ' from the नाट्यप्रदीप. To proceed to the मङ्गल or नान्दी of the वेणीसंहारम् :

(1) Construe निषिध्दैः अपि एभिः मधुकरैः लुलितमकरन्दः, संभिन्नमुकुलः [-अतःएव-] इन्दोः करैः अन्तः छुरितः इव [दृश्यमानः], हरिचरणयोः प्रकीर्णः , **अयं पुष्पाणाम् अञ्जलिः** अस्य सदसः **नयनसुभगां नः सिध्दिं विधत्ताम्** । (शिखरिणी)

In the verse there is a pious wish that is expressed: let this cavityful of flowers (पुष्पाणाम् अञ्जलिः a Sanskritism for पुष्पपूर्णः अञ्जलिः where अञ्जलि *m.* signifies the two hands folded together so as to form a cavity) about to be strewn (प्रकीर्णः m. p. p. p. of प्र+कॄ to strew, scatter used idiomatically in the sense of प्रकीर्यमाणः, 'which will in the immediate future be strewn') at the feet of Hari i. e. Viṣṇu bring about (विधत्ताम् from वि+धा) our [i. e. the actors'] success (सिध्दिं) which would be delightful (सुभगां) to the eyes (नयन) of this (अस्य) house (सदसः). This means that the verse expresses the wish that as a result of offering flowers at the feet of Viṣṇu, the actors should be in a position to come out triumphant in their undertaking viz., staging the play (वेणीसंहार). This success is sure to prove very attractive and therefore delightful to the eyes of the audience (सदस् house, auditorium, metaphorically means the प्रेक्षकसमूह that had gathered for witnessing the performance

of the play). In lines 1 and 2, there are adjectives qualifying the अञ्जलि (of flowers), the subject of the sentence. It has the *honey* in it (मकरन्द) stirred (or disturbed, लुलित) by the bees (मधुकरैः) lit 'makers' i.e. *collectors* of honey, even when (अपि) they were warded off (निषिध्दैः–inst. plural of निषिध्द p. p. p. of नि+सिध् to ward off, remove). As the flowers were to be offered as a पूजाद्रव्य to the divinity Hari, it was necessary that none was allowed to enjoy the पूजाद्रव्य before it was strewn on the feet of the divinity. As the bees, however, were attracted by the sweetness of the honey in the flowers, they settled again and again on them and succeeded in stirring the honey in them, if not actually sucking it. The anxiety on the part of the actors that bees were not allowed to taste the honey is only natural. But equally natural and irresistible is the attraction the bees have for the honey. Thus repeated attempts at sending the bees away were of very little avail. The honey in the flowers *was* stirred. In line 2 the main word is संभिन्नमुकुलः i. e. संभिन्नानि मुकुलानि यस्मिन् सः (बहु०). The cavityful of flowers had the buds in them fully opened up (सं+भिन्न lit. broken well). It is this circumstance that *incidentally* accounts for the bees being irresistibly drawn to the honey in the flowers. If the flowers were not fully opened, it would have been difficult, if not impossible for the bees to disturb the honey. भट्ट नारायण *indulges in a fancy* and helps the readers understand *why* the buds from the flowers got themselves fully opened. They were *as it were* (इव) touched (छुरित lit. cut) from within (अन्तः) by the rays of the moon. It is thus evident that the flowers are conceived as having belonged to a चन्द्रविकासी group. Contact of the rays of the moon was enough for the buds to open. This led to a free play of the rays in the interior portion of the flowers. The dramatist fancies that the buds thus having been touched from within by the rays of the moon was the cause of their being fully opened (संभिन्न). The variety of उत्प्रेक्षा contained in the verse is thus हेतूत्प्रेक्षा. This appears to be the easiest way of understanding line 2. संभिन्नानि मिश्रितानि मुकुलानि यस्मिन् सः is an alternative way of explaining the compound संभिन्नमुकुलः which would mean having buds intermixed (संभिन्न=मिश्रित) with them (i. e. the cavityful of *flowers*.) There is one more interpretaton that is proposed according to which line 2 brings out that the honeyed filaments in the flowers are fancied to be the ambrosial rays of the moon. One serious objection against the interpretation is that

the dramatist does not use any word (such as बिसतन्तु or केसर etc) signifying the filament nor does he use the word सुधांशु for the purpose of referring to the moon. In the absence of either of the two words, this interpretation appears to be much too strained. इव is one of the words which reveal the presence of an उत्प्रेक्षा as is brought out by दण्डिन् in 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः। **उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः।** One of the conditions that the नान्दी is expected to fulfil is that it should refer to the moon. 'करैरिन्दोरन्तश्छुरित...' achieves this purpose. प्रकीर्ण is an instance of आदिकर्मणि निष्ठा वक्तव्या' in the translation of verse 1, after 'touched, (*churita* lit, cut) may be added the words 'from within (*antaḥ*.)'

As all that had to be said on behalf of the actors is not over with the end of वे० I, 1, अपि च (and also' or 'moroever') introduces something more.

(2) Construe: कालिन्द्याः पुलिनेषु केलिकुपितां, रासे रसम् उत्सृज्य गच्छन्तीम्, अश्रु-कलुषां राधिकाम् अनुगच्छतः तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः प्रसन्नदयितादृष्टस्य **कंसद्विषः अक्षुण्णः अनुनयः वः पुष्णातु**। (शार्दूलविक्रीडितम्)

The verse expresses a wish that the conciliation (अनुनय) on the part of Kṛṣṇa (कंसद्विष : lit. of the hater of Kaṃsa) which became successful अक्षुण्ण : = न क्षुण्ण : where क्षुण्ण is the p. p. p. from क्षुद् to be pounded, trampled down, thus अक्षुण्णो– not- trampled down i. e. successful) should help the spectators (वः=युष्मान् i. e. प्रेक्षकान्) to prosper. The story of the *anunaya* is this. On the sandy bank (पुलिन) of the Yamunā (कालिन्दी), Kṛṣṇa, Rādhā and presumably other गोपीs were enjoying the welknown रास-dance (रास is called so because it gives an amount of *rasa* or delight). Suddenly Rādhā became angry (कुपिता) in the midst of the sport (केली). Though the cause of her anger has not been stated in the verse it can be inferred that Rādhā thought that, Kṛṣṇa showed more attention to some other Gopī. Rādhā, therefore, gave up all delight (*rasa*) in the dance and began going away (गच्छन्ती) from the scene of the रासनृत्य, with her eyes bedimmed (अश्रुभि : कलुषाम् अश्रुकलुषाम्—lit. her 'who was soiled by tears') by tears. Kṛṣṇa was quick to realise the seriousness of the situation. He lost not a moment in following (अनुगच्छतः) Rādhā close upon her heels. As he followed her, he planted (निवेशित) his feet (पद) on the imprints (प्रतिमा : lit. images) of Rādhā's (तस्या := राधाया :) feet and as

Kṛṣṇa's feet came in contact with those portions of the sandy bank on which marks of Rādhā's feet were left, Kṛṣṇa had his hair standing on their end (उद्भूता रोम्णां केशानां उद्गतिः यस्य सः —बहु०— तस्य उद्भूतरोमोद्गतेः) out of sheer joy of having touched what राधा had touched. Evidently राधा was attentive enough to see this change in the form of horripilation that had come over Kṛṣṇa. The रोमोद्गति was proof positive that Kṛṣṇa loved her most sincerely. Rādhā's *kopa* vanished into thin air. Pleased at heart (प्रसन्न) she looked at Kṛṣṇa. The look was significant. It brought out that राधा had accepted the अनुनय on the part of कृष्ण. Thus was Kṛṣṇa's effort to win over Rādhā, his दयिता, i. e. his conciliation altogether successful. The dramatist wishes that this successful conciliation of Kṛṣṇa's should help the audience prosper (वः पुष्णातु—'may nourish you'). The epithet कंसद्विट् has a reference to the story of कृष्ण whom his maternal uncle कंस regarded as his mortal enemy and tried to destroy in ways more than one. Kṛṣṇa, however, was more than a match to कंस who was ultimately dragged down from the throne and killed by him. Destruction of the wicked is the very purpose of the incarnation of the Highest as is brought out by the welknown verses from the Bhagavadgītā यदा यदा हि धर्मस्य ग्लानिर्भवति भारत। अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्। परित्राणाय साधूनां विनाशाय च दुष्कृताम् धर्मसंस्थापनार्थाय संभवामि युगे युगे॥—भग० IV 17-18. That Kaṃsa had been very wicked to his own sister, Devakī, is patent, for the former had put as many as six of Devakī's children to death.

As भट्टनारायण had a द्वादशपदा नान्दी in view, he introduces the 3rd verse constituting the same by another 'अपिच' (or 'moreover' or 'and also')

(३) Construe: मयपुरदहने देव्या सप्रेम दृष्टः आसुरीभिः किम् इति भयात् सम्भ्रमात् च (दृष्टः) शान्तान्तस्तत्त्वसारैः ऋषिभिः सकरुणं च (दृष्टः) विष्णुना सस्मितेन (सता दृष्टः), दैत्यवीरैः अस्त्रम् आकृष्य उपशमितवधूसंभ्रमैः सगर्वैः (सद्भिः दृष्टः) देवताभिः सानन्दं (दृष्टः), **धूर्जटिः युष्मान् पातु**। (स्रग्धरा)

The wish expressed on this occasion is 'may Lord S'iva (धूर्जटिः—धूः भारभूता जटिः i. e. जटा यस्य one possessed of heavy matted hair) protect (पातु) you (युष्मान्). The author has in his mind a specific occasion in the career of Lord S'iva. On this occasion viz, that of the burning (दहन) of the three cities built by the architect of the *asuras* Maya (मयपुर), S'iva was looked at differently by different parties. By goddess

(देवी – पार्वती) Pārvatī, as was only natural, S'iva was looked at with love (प्रेम्णा सहितं यथा स्यात् तथा सप्रेम). The three cities fashioned out of gold, silver and iron, situated in the sky, air and on the earth respectively, which the three sons of तारक called तारकाक्ष, कमलाक्ष and विद्युन्मालिन् had secured from ब्रम्हदेव by propitiating him with austerities, were made by them a great source of harassment to the world. They used to wander here and there in the three movable cities. None else except S'iva was equal to the task of putting an end to the torment of the people. Requested by the gods he burnt the three cities along with their masters. The day on which this happened is even now celebrated annually by the Hindus. It is known as the त्रिपुरी–पौर्णिमा and falls on the 15th day of the bright half of the month of कार्तिक when special illuminations are arranged for to commemorate the victory S'iva had secured over the three demons. That Pārvatī should have looked at S'iva who had thus achieved what none else could, with affection, need cause no surprise. Quite contrary was the re–action of the demonesses to the achievement of S'iva. They were all full of apprehension and confusion. It was with these two feelings that they looked at S'iva wondering 'what is this (किम् इति)?' Sages—or persons with a prophetic vision (ऋषिः दर्शनात्), having their inner principle (अन्तस्तत्त्व) i. e. their soul as their strength (सारः बलम्), looked at S'iva's doing with pity. The सकरुणत्व of the ऋषिs is to be understood as having been two–fold. That S'iva should have been compelled to undertake a destructive mission made them pity the Lord himself. That the *demons* had their days numbered, that *Nemesis* was soon to claim them as its victims made the sages have pity on them too. It is clear that from the philosophical heights which the *ṛsis* had reached, with *s'ama* as the highest value from their point of view, they had a feeling of pity (करुणा) for either S'iva as well as the demons. The demons themselves, however, were neither frightened nor filled with remorse. Brave that they were (दैत्यवीरैः दैत्यानां दैत्येषु वा वीरैः— where दैत्य son of दिति the mother of demons) they dragged their weapons (such as swords out of their sheaths) and having caused the confusion or flurry (संभ्रम) among their wives (वधू) to be allayed (उपशमित), they looked at S'iva with pride (सगर्वैः idiomatically is having the same force as सगर्वम् which grammatically is an adverb). Divine beings in general (देवताः = देवा एव in keeping with 'देवात्तल्' पा. 5, 4, 27 where the

though not a detailed one of course, of what is going to follow in that play, is the most important. The out-line, barest though this latter be, of the plot has to be hinted at by a dramatist in his नान्दी. (Vide—आशीर्नमस्क्रियारूपः श्लोकः **काव्यार्थसूचकः** । नान्दीति कथ्यते— **साहित्यदर्पण**) Commentators, therefore, have busied themselves in bringing out the अर्थसूचकत्व of the नान्दी of this play. Jagaddhara observes: इह निषिध्दपदेन **मित्रादिना निषिद्धा अपि सुयोधनादयः** निजदर्पादगणिततत्त्विषेधाः **युध्दायैव लग्नाः** इति ध्वनितम् संभिन्नमुकुलपदेन च **युधिष्ठिरादीनां वनवासादिदुःखान्तरं सुखप्रकाशः दर्शित इति केचित्** but he adds 'नान्द्यां' वस्तुनिर्देशस्य अनंगतया तत्सूचनमत्र अकिंचित्करम् इति अन्ये । In this connection it is pointed out that the word मधुकर suggests the voluptuousness of दुर्योधन who did not pay any heed to the counsels of भीष्म etc. Principal Gajendragadkar thinks it wrong to read a reference to the outrage on द्रौपदी which is a matter of past history. But as has been pointed out in the explanation of the title of the play, भीमसेन does not seem to have forgotten this matter of past history. In fact this past history is the genesis of the plot (वस्तु) of the Veṇīsaṃhāra. Bhīmasena's vow took its shape because of the past history. Prin. Gajendragadkar suggests his own interpretation. According to it the निषेध is that made by Droṇa etc that दुर्योधन should not fight but accept overtures of peace. Actually दुर्योधन rejected these and tried to capture the person of the Lord (vide कुमार, एष खलु भगवान् वासुदेवः.....संयन्तुमारब्धः... which occurs after I, 22),

The 2nd verse of the Nāndī is taken to be suggesting द्रौपदी 's being tearful (अश्रुकलुषा) because of the insult inflicted on her at the commencement of the play as also her being very much pleased (प्रसन्न) as Bhīmasena avenged the insult towards the end of the sixth act by killing both the wrong-doers, Dus's'āsana and Duryodhana.

The third verse suggests how भीमसेन was looked at differently by different persons after his having carried out his vow. 'देवी' is evidently intended to suggest द्रौपदी who looked at भीमसेन in a manner full of love (सप्रेम). Women on the side of दुर्योधन can be regarded as being suggested by आसुरीs (आसुरीभिः). दुर्योधन etc themselves are the demons. ऋषिs like नारद etc., were full of pity as brothers killed brothers in the war that had कुरुक्षेत्र as its scene of action. विष्णु i. e. कृष्ण was सस्मित as he knew in his divine wisdom that भीमसेन was making an amount of fuss in regarding himself as the author of the slaughter of the enemies

affix तल् is added to words without changing their meaning) were mightily pleased at the end that S'iva had put to the trouble—makers whose activities affected all the three worlds. They, therefore, looked at the Lord with delight (सानंदम्). Viṣṇu is one of the divinities. His re–action is specially set forth in a separate clause: 'विष्णुना सस्मितेन' The dramatist who has devoted two of his three verses constituting the नान्दी of the play to विष्णु (vide हरिचरणयोः प्रकीर्णः अञ्जलि : verse 1 and **कंसद्विषः अनुनय : व : पुष्णातु** verse 2, above), it need hardly be stated, is a Vaiṣṇava or devotee of Viṣṇu. While glorifying the feat that was accomplished by Lord S'iva, it is not in the least surprising, that he should have tried to bring out the superiority of his इष्ट देवता. This explains **विष्णुना सस्मितेन.** Unlike others who looked at शिव with affection, fear, pity etc, विष्णु looked at him with a smile. The smile is one of superiority. Viṣṇu according to the dramatist was amused that S'iva should have made so much of a fuss of the destruction of the three cities of Maya. The clause illustrates very well the ascription of the devotee's feelings to the divinities. The latter many a time are what they are made to be by their sectarian followers. To a philosopher who knows त्रिमूर्ति to be the embodiment of the three aspects of the Highest—उत्पत्ति (ब्रह्मा), स्थिति (विष्णु) and लय or संहार (महेश)—भट्टनारायण's description of सास्मित विष्णु would be equally amusing. No wonder that such a person would emulate भट्टनारायण's विष्णु on having read this clause ('विष्णुना सस्मितेन'). The verse is a fine instance of the अर्थालङ्कार known as उल्लेख and defined by विश्वनाथ at साहित्यदर्पण X, 37 as follows : क्वचिद् भेदाद् गृहीतृणां विषयाणां तथा क्वचित । **एकस्यानेकधोल्लेखः यः स उल्लेख उच्यते** ॥

There are alternative explanations of the compound शान्तान्तस्तत्त्वसारैः that have been proposed : (२) शान्तं i. e. शमवत् यद् अभ्यन्तरं तेन तत्त्वम् अनारोपितरूपं सारः बलं येषां तैः i. e. by those possessed of genuine strength on account of their mind, full of peace; also (3) शान्तः अन्तस्तत्त्वसारः येषाम those whose strength or force of mind has been curbed and (4) शान्ता : च ते अन्तस्तत्त्वसाराश्च i. e. composed and firm in (meditating upon) the inner essence i. e. Brahman.

With the line सानन्दं देवताभिः धूर्जटिः पातु युष्मान् (I.4d) the नान्दी of the play is over. And hence the stage direction which follows the line immediately viz., **नान्द्यते** i. e. 'at the end of the benediction'. Among other things that a नान्दी is expected to do, *giving an idea beforehand*

when the latter were ' मयैव निहताः' to adopt a phrase of the भगवद्गीता i. e. ' killed by the Lord Himself ', while भीमसेन had become a ' निमित्तमात्रम् '.

In some editions, instead of these three stanzas, there are the following three that are given as the नान्दी of the play (vide Kedara Nath Tarkaratna's edition) with the remark पाठान्तरे नान्दी:

जयति स नाभिजगतां स्वनाभिरन्ध्रोद्भवज्जगद्बीजः ।
दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्डः ॥१॥

अपि च जयति स भगवान् कृष्णः शेते यः शेषभोगशय्यायाम् ।
मध्येपयः पयोधेरपर इवाम्भोनिधिः कृष्णः ॥ २॥

अपि च उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्याः ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥ ३ ॥

As is obvious the last verse is describing unabashedly the amorous sport of Viṣṇu and Laxmī and one wonders whether it deserves inclusion in a set of verses intended to be a मङ्गल. It dismisses itself and the first two verses also suffer because of the company they keep. As only a solitary edition of the Veṇīsaṃhāra gives these verses, no more attention need be paid to them.

The question who recites the three verses constituting the नान्दी is well worth considering. It is interesting to see that the word सूत्रधारः occurs after the stage direction (नान्द्यन्ते). Who was it then that recited the नान्दी ? It has been pointed out on the basis of old works dealing with the नाट्यशास्त्र that long long ago the practice was to stage what was called a पूर्वरङ्ग before staging the play proper. This was quite an elaborate affair. Subsequently this came to be dropped except for the नान्दी part which is the only remnant of the पूर्वरङ्ग. This पूर्वरङ्ग was managed by the सूत्रधार and his lieutenants (अनुगs). After that was over, another person just similar to the सूत्रधार and called स्थापक used to enter and set the play proper going. (Vide —त्र्यस्रं वा चतुरस्रं वा शुध्दं चित्रमथापि वा। प्रयुज्य रङ्गाविष्क्रामेत्सूत्रधारः सहानुगः and प्रयुज्य विधिनैवं तु पूर्वरङ्गं प्रयोगतः स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ।नाट्य शास्त्र and पूर्वरङ्गं विधायादौ सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः । साहित्यदर्पणः. It is evident, however, that in course of time the पूर्वरङ्ग but for its नान्दी part, was dispensed with and therefore the सूत्रधार

could himself recite the नान्दी, there being thus no need for a स्थापक entering on the stage for the purpose. विश्वनाथ refers to this in his साहित्यदर्पण 'इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः. Thus though the word सूत्रधारः does not precede the नान्दी it has to be understood that it is *he* who recites the benediction. The peculiarly religious view-point of Hindus in olden times that *nothing ought to precede the* मङ्गल, [which latter, therefore, cannot be given a second place on any account], must have been responsible for all dramatists retaining just the नान्दी from the पूर्वरङ्ग, for giving the text of the नान्दी first, then the stage direction (नान्द्यन्ते) and even after this latter the term 'सूत्रधारः'. मङ्गल is sacred. It must be given the first place. And so the name of the सूत्रधार who recites it too came to be written as a rule *after* the text of the नान्दी and the stage direction नान्द्यन्ते. There can, however, be no doubt that the सूत्रधार himself recited the नान्दी. Bharata's dictum given in the नाट्यशास्त्र is **'सूत्रधारः' पठेत्तत्र** मध्यमं स्वरमाश्रितः **नान्दीं** पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृताम्. This is a very interesting example of the working of the religious feeling of a people influencing the procedure of the presentation of a work of art. (The मङ्गलगायक is mentioned only after the text of the मङ्गल has been given).

It need hardly be added that 'हरिचरणयोः **अंजलिः**' is नमस्क्रियात्मक but 'अस्य सदसः नयनसुभगां **सिद्धिं विधत्ताम्**' is आशीर्वादात्मक (Verse 1) that कंसद्विषः अक्षुण्णः अनुनयः वः पुष्णातु (Verse 2). as well as धूर्जटिः युष्मान् **पातु** (Verse 3) contain in them an आशीर्वाद. Unlike the अष्टपदा नान्दी of the उत्तररामचरित where पद is understood in its literal sense of a word, or the अष्टपदा नान्दी of the शाकुन्तल where पद is taken to signify 'half of a line', the नान्दी of the वेणीसंहारम् is द्वादशपदा where पद is taken to mean a line. Each verse consists of four lines. There are three such verses. Thus 4x3 = 12. There are four kinds of नान्दी as indicated by विश्वनाथ in the साहित्यदर्पण (1) नमस्कृति (2) माङ्गलिकी (3) आशीः and (4) पत्रावली. This last is defined as वाच्यार्थबीजरचिता शङ्करादिपदान्विता । संयुक्ता चन्द्रपद्माभ्यां पत्रावल्यभिधीयते ।

As pointed out above there is the germ or suggestion of the plot in the *nāndī*, धूर्जटि :=शङ्कर (verse 3 'धूर्जटि : पातु युष्मान् ।') **'करैरिन्दोरन्तश्छुरित'** (verse 1) refers to the moon, **'संभिन्नमुकुलः** पुष्पाञ्जलिः' can be taken to have a lotus or two in it and thus the present नान्दी is an example of the पत्रावली type.

सूत्रधारः— lit, 'one who holds the thread' is the stage-manager. Read नाट्योपकरणादीनि सूत्रमित्यभिधीयते । सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥ आसूत्रयन

गुणान् नेतुः कवेरपि च वस्तुन- । रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः । नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात्सबीजकम् । रङ्गदैवतपूजाकृत् सूत्रधार उदीरितः ॥ or again वर्तनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

'अलमतिविस्तरेण' literally means 'enough of prolixity'. Either this or its equivalent 'अलमतिप्रसङ्गेन' is put into the mouth of almost every सूत्रधार in Sankrit plays. In the light of what has been stated above regarding the पूर्वरङ्ग which in ancient days used to be very elaborate and which *had* to be completed before commencing the staging of the play proper 'the propriety of अलमतिविस्तरेण' or 'अलमतिप्रसङ्गेन' can very well be understood. *When the* पूर्वरङ्ग *was carried out in all its details there was certainly all propriety in the* **सूत्रधार**'*s observation* as he could well infer the impatience of some if not a majority of the spectators at the preliminaries themselves taking so long a time. But subsequently only the नान्दी was retained from the whole of the पूर्वरङ्ग and yet 'अमलतिप्रसङ्ग्न' or 'अलमतिविस्तरेण' was not dispensed with. This is an instance of how *form* or उपचार gets an importance far out of proportion with what it merits. Even after a mere अष्टपदा नान्दी,'अलमतिप्रसङ्गेन' sounds very strange and yet Sanskrit poets did not care to even modify it. [Plays written in modern Indian languages and particularly such of them as one modelled on the pattern of English or French plays have altogether dispensed with सूत्रधार, नान्दी, पारिपार्श्विक etc.]

I (4) Construe: **यः श्रवणाञ्जलिपुटपेयं भारताख्यम् अमृतं कृतवान् तम् अरागम् अकृष्णं कृष्णद्वैपायनम् अहं वन्दे ।** (आर्या)

भट्टनारायण is making the सूत्रधार his mouth-piece and expressing his sense of veneration for the author of the Mahābhārata, on which he has drawn for the plot (वस्तु) of his play. " I salute ", says he "that Kṛṣṇa Dvaipāyana, without colour (अरागम्) and not dark (अकृष्णम्) who composed (कृतवान्-विरचितवान्) the nectar callad Bhārata worth being drunk by the hollow of hands (अञ्जलिपुट) in the form of the ears." It is necessary to add that both कृष्ण and द्वैपायन are names of व्यास the celebrated author, according to tradition, of the Mahābhārata. Though भट्टनारायण uses the word भारताख्यम् and not 'महाभारताख्यम्' evidently he means 'महाभारताख्यम्', 'महा' - having been dropped for two reasons: (1) even without the 'महा' part, भारत by itself can be understood as referring to the great national epic dealing with the Kaurava–Pāṇḍava conflict. (2) metrical exigency does not permit the

inclusion of the first two syllables 'महा' as that word unnecessarily increases the number of mātrās by three. The name कृष्ण used of व्यास brings out the sage's swarthy complexion. The name द्वैपायन refers to the fact that he was one who had an island as the place of his birth, literally 'abode' (अयनम्). द्वीपम् अयनमस्य यस्य सः द्वीपायनः, द्वीपायनः एद्वैपायनः। This refers to the fact that मत्स्यगन्धा alias गन्धवती alias योजनगन्धा alias सत्यवती who had a son from the sage पराशर left him on an island [and as per terms of union she had her virginity restored to her by the sage who was possessed of miraculous powers]. Vide 'जज्ञेच यमुनाद्वीपे पाराशर्यः स वीर्यवान। '...' न्यस्तो द्वीपे स यद्वालः तस्माद द्वैपायनः स्मृतः।'

The *almakāra* in the verse is well worthy of being carefully understood. भारताख्यम् अमृतम् is practically the same as भारतामृतम् i. e. भारतम् एव अमृतम् - This is a रूपक. This gives rise to another अञ्जलिपुटः एव अञ्जलिपुटः or पुटम् तेन पेयम्. This thus constitutes an instance of the परंपरित रूपक defined by मम्मट as 'नियतारोपणोपायः स्यादारोपः परस्य यः। तत् परंपरितम् ... (X, 9). अकृष्ण and अराग are adjectives qualifying कृष्णद्वैपायन and containing an instance of the विरोधाभास अलंकार in them. व्यास was कृष्ण by complexion and also so called. But the dramatist says he was अ–कृष्ण = न कृष्ण = not under the influence of the '*tamas*' element. Similarly अराग literally means 'not having any complexion'. But actually व्यास had a complexion viz. the dark one. The विरोध is explained by understanding अराग as being equal to 'not under the influence of the '*rajas*' quality or element according to the Sāṁkhyas. This is another way of saying that Vyāsa was beyond the influence of both *rajas* and *tamas* i. e. he was ever firm in the *sattva* element (Cf. 'नित्य–सत्त्वस्थ' 'निस्त्रैगुण्य' of the भगवद्गीता, itself a part of the महाभारत of व्यास). Thus the विरोध between अराग (having no complexion) and the dark complexion व्यास had is explained away by equating अरागम् with रजोगुणमुक्तम्. Likewise the contradiction between अकृष्णम् (not कृष्ण) and 'कृष्णम' (व्यास's other name) is explained away by taking न कृष्णम्=तमोगुणविहीनम्- Thus this part of the verse is an example of विरोध defined by ṭmmsa 'विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः। काव्यप्रकाश X Regarding कृष्ण being another name of व्यास read 'यो व्यस्य वेदांश्चतुरो तपसा भगवानृषिः। लोके व्यासत्वमापेदे **कार्ष्ण्यात् कृष्णत्वमेव च ॥**' verse 36, chapter 114, आदिपर्व. The reading अरागमतृष्णं is to be rejected as it is void of this चमत्कृति of विरोध. Besides अरागः रजोगुणव्यापारहीन *implies* तृष्णाराहित्य. Immediately after hav-

ing recited I, 4, the सूत्रधार looks all around, obviously as he wants to address the members—leading ones of course among them (अग्रेसराः)– of the assembly (परिषद्–परितः सीदन्ति अस्याम् इति परिषद् f.) परिषदग्रेसराः as well as भवन्तः are forms of the vocative plural (though pronouns generally have no forms of vocative)– O your honours, the leading ones in the assembly!.' ' अग्रमग्रेणाग्रतो वा सरतीति अग्रेसरः ।' according to 'पुरोग्रतोग्रेषु सर्तेः' पा० 3, 2, 18, अग्रेसर literally would mean one who moves ahead (of others), therefore, leading, prominent. विज्ञाप्यम worthy of being caused to be known, worth being conveyed as a request. नः= अस्माकम of us, on our part i. e. on that of the सूत्रधार and his assistants, the नटs who are going to stage the play.

(5) Construe: **एषः काव्यबन्धः** अपरः कुसुमाञ्जलिः इव **अत्र प्रकीर्यते** । मधुलिहः मधुबिन्दून् इव **विरलान् अपि गुणलेशान् भजत** । (आर्या)

The Sûtradhâra says 'Here (एष) a poetical composition (काव्यबन्धः) is being spread or better, strewn (प्रकीर्यते passive 3rd person singular, form प्र + कृ) at this place (अत्र) (i. e. before you, oh spectators !) (a poetic composition) which is like another cavityful (अञ्जलिः) of flowers (कुसुमानाम्), Do you resort to (भजत) i. e. appreciate bits (लेशान्) of (literary) excellence or merit (गुण), even though (अपि) they be sparse (विरलान्) i. e. few and far between, just as bees (मधुलिहः nomi. plural of मधुलिह्:m. lit. one who licks, here, *sucks* honey) [resort to, enjoy, appreciate] drops of honey (मधुबिन्दून्) though they be very few [in the flowers over which the bees hover].

The propriety of **अपरः** कुसुमाञ्जलिः इव lies in the fact that, as brought out by verse I above, one पुष्पाणाम् अञ्जलिः has already been strewn at the feet of Viṣṇu. Now, the poetical composition in the form of the Venīsaṃhāra is being strewn at this place (अत्र)' i. e. before the परिषद् and भट्टनारायण says, 'this is *like* another cavityful of flowers'. भट्टनारायण is modest. He accepts, may be, the spectators would not find a great literary excellence in the play. That only bits of such an excellence would be there he grants. But then it would behove the सहृदयs orरसिकs to emulate the रसिकs among रसिकs, viz. the bees (मधुलिहः) who do not mind the smallness of the quantity of honey they get from flowers. So long as they get *something* or some quantity of honey, they persevere and enjoy it.

विनीतता or modesty is a characteristic of the really learned and भट्टनारायण is one of those Sanskrit writers who were possessed of it in ample measure, such as कालिदास who also says, of course having in a like manner made his सूत्रधार his mouthpiece, ' आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्' बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः। That भट्टनारायण does not claim much for himself is evident. He uses the term **गुणलेशान्** and even these latter, he says, may be विरल. Genuine रसिक्स, however, are sure to make the most of it. The गुणग्राहकता of the audience too is often referred to by Sanskrit writers. Cf ' परिषदप्येषा गुणग्राहिणी' in श्रीहर्ष's प्रियदर्शिका I, 3 (a). A नाटक is दृश्य **काव्य** according to Sanskrit साहित्यशास्त्र. Thus भट्टनारायण is right in referring to the वेणीसंहार as a काव्यबन्धः' Vide 'काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला'.

I, 5, 1–3 is an important passage as it gives us some very useful information about the author. The name of the author is भट्टनारायण. The compound कविमृगराजलक्ष्मण : is best understood as conveying 'of one who has the distinctive emblem (लक्ष्मन् n. literally characteristic, mark, feature, trait) 'कविमृगराज' is an instance of the उपमानोत्तरपद–कर्मधारय compound. It can be dissolved as कवि : मृगराजः इव i. e. a poet who is like a lion. Now words such as केसरी, सिंह, व्याघ्र are used at the end of compounds to convey 'the best of a class'. Thus पुरुषव्याघ्र, नरकेसरी etc. Among learned men or literary artists (कविषु कविनां वा) भट्टनारायण was the most eminent. Therefore his title or उपाधि ' कविमृगराज '. The reading ' कवेर्मृगराजलक्ष्मण : ' comes to the same thing. in point of meaning. Even to-day such titles are conferred on persons who attain eminence in the field of learning. For example वेदान्तवागीश, तर्कतीर्थ etc. are उपाधिs bestowed on those who are expert in expounding the Vedānta or the Tarka (logic) etc., There are some who think that मृगराज = सिंह and लक्ष्म = उपनाम. They, therefore, are of the opinion that भट्टनारायण's surname was सिंह (as there are many families having that surname in Bengal to–day). But surnames cannot thus be paraphrased. This explains a difficulty which is only imaginary viz., how can भट्ट used of a learned ब्राह्मण and सिंह the surname of a क्षत्रिय family go together. For, as pointed out 'सिंह' cannot be paraphrased, if it were a surname. Surnames have to be retained as they are. Under these circumstances it is idle to venture an explanation such as मृगेण शशेन शोभते इति मृगराजः= द्विजराज : or like मृगराजस्य इव लक्ष्म यस्य i. e. one having a characteristic like 'that of a lion viz his mane

(जटा) and further adding that भट्टनारायण was well versed in the जटापाठ of the Veda texts, where अग्निम् ईळे would be recited as अग्निम् ईळे, ईळेऽग्निम्, अग्निम् ईळे. It is clear that लक्ष्म (like लाञ्छन on some occasion,) means a special mark, a title, an उपाधि. भट्टनारायण had thus the title कविमृगराज 'the best among poets' bestowed on him by some king, who must have been his patron.

'भट्टनारायणस्य कृतिं वेणीसंहारम्' is a reading which presents no such difficulty as the one raised by भट्टनारायणस्य अभिनवकृतिं वेणीसंहारम्', for, अभिनव a relative term would presuppose an older composition and actually no other work of Bhatta Nārāyaṇa—except the Veṇīsaṁhāra—is known. "अभिनव", therefore, is better rejected.

I, 5, 2–3 तदत्र... दीयमानमभ्यर्थये। The सूत्रधार solicits the attention of the audience out of consideration of (अनुरोध) the amount of labour (परि-श्रम) bestowed on the work by the poet, or out of their high regard (गौरव) for the plot consisting of a lofty story उदात्ता च असौ कथा च उदात्तकथा सा एव वस्तु (plot) उदात्तकथावस्तु or तस्य...वस्तुनः गौरवात्. There is an alternative explanation which is proposed viz., 'उदात्तं यत् कथायाः वस्तु तस्मिन् यः गौरवः तस्मात्' 'out of reverence for the sublime plot of the story' (Prin. Gajendragadkar). नवं च तत् नाटकं च तस्य दर्शनस्य कुतूहलात्—out of curiosity to witness a new play. The सूत्रधार says either out of consideration of the labour of the dramatist, or of that of the sublime nature of the plot, or out of curiosity to see a new play being staged, please pay attention to the performance. This shows that the dramatist is not very confident of his success. This seems to be reminiscent of Kālidāsa's प्रणयिषु वा दाक्षिण्यादथवा **सद्वस्तुपुरुषबहुमानात्। शृणुत मनोभिरवहितैः** क्रियामिमां कालिदासस्य॥ in the विक्रमोर्वशीय I, 2.

I, 5. 4 (नेपथ्ये) is a stage direction which gives the readers to know that 'behind the curtain' there is some one saying what follows. 'भाव'='Sir', This is in keeping with the rule 'सूत्रधारं वदेद्भाव इति वै पारिपार्श्विकः' This latter being one who is in close vicinity (परिपार्श्वे) with the सूत्रधार, his attendant or assistant. त्वर्यतां त्वर्यताम let haste be made, let haste be made i. e. 'let no time be lost in carrying out the command of noble (आर्य) विदुर—the brother of धृतराष्ट्र and पाण्डु—born of Vyāsa and a slave girl sent to him by Ambikā disguised as herself. शैलूषजनः= group of actors where जन refers to all of a class! Regarding शैलूष the explanation is that शिलूष was a sage who taught others acting. All

actors are, therefore, regarded as being his progeny spiritually, if not also lineally शिलूषस्य ऋषेः अपत्यं पुमान् शैलूषः। अपरिहीयमानम् is an adverbial expression meaning 'in a way where nothing would be abandoned न परिहीयमानं किंचित् यस्मिन्कर्मणि यथा स्यात् तथा। i. e. very carefully ; ' extremely attentively '. आतोद्यस्य विन्यासः आतोद्यविन्यास : i. e. the systematic arrangement (विन्यासः) of musical instruments of four kinds, viz ततम् or stringed, आनद्धम् or अवनद्धम् or bound much as a drum, सुषिरम् or wind instrument such as a वंश (cf बांस, बासरी) and घन or a solid instrument like a cymbal. The अमर explains ततं वीणादिकं वाद्यमानद्धं मुरजादिकम्। वंशादिकं तु सुषिरं कांस्यतालादिकं घनम्. **चतुर्विधमिदं वाद्यं वादित्रातोद्यनामकम्**। 'प्रवेशकालः' in युधिष्ठिर's abode. It was only meet that at the hour of this arrival of the son of Devakī, disc in hand, the actors should be ready with their instruments to celebrate his arrival. पाराशर्य = son of Parās'ara i. e., व्यास. जामदग्न्य is the son of जमदग्नि i. e. परशुराम. वृन्दारक here signifies 'the best,' formed in keeping with the वार्तिक 'शृङ्गवृन्दाभ्यामारकन्' Elsewhere वृन्दारक signifies a deity. भरतकुलहितकाम्यया out of a desire (काम्या) of the good of the family of भरत, for, both पांडवs and कौरवs had भरत son of दुष्यन्त as their distant ancestor. The name of the epic भारत or महाभारत too goes back to him and so does one of the names of this ancient land viz., भारतवर्ष. प्रतिपन्नं दौत्यम्–दूतस्य भावः. येन सः प्रतिपन्नदौत्यः— he who has himself (स्वयं) assumed the role of a messanger. प्रस्थातुं कामः यस्य सः प्रस्थातुकामः—desirous of starting i. e. about to start (प्र+स्था) where the अनुस्वार in the infinitive is dropped in the compound according to ' तुं काममनसोरपि।'. I, 5, *9–13* The सूत्रधार is pleased to learn that the Lord hath himself undertaken the mission of bringing about peace between Kauravas and Pāndavas. सकलस्य जगतः प्रभवः (origination) स्थितिः (maintenance) निरोधः (i. e. प्रलय or destruction) च तेषु प्रभविष्णुना (i. e. by one who proves himself to be mighty). The Vedanta thought contained in तज्जलानिति शान्त उपासीत or 'जन्माद्यस्य यतः' (वेदान्तसूत्र I, 1, 2) on being interpreted from भक्ति point of view makes the Lord the source, the resort and the culmination of the entire (सकलं) universe (जगत् lit whatever moves crookedly) आहवः (युद्धं) स एव कल्पान्तः (universal destruction) तत्र अनलः (अग्निः) तस्य प्रशमः (extinguishing) तस्य हेतुः तेन. The अनुप्रास in स्वयं **संधिकारिणा कंसारिणा** is not a matter of accident. The dramatist deliberately has brought the two words together to secure a jingling effect of sound. तत् किमिति न...?—'Then why not (begin) i. e. by all means begin! कुशीलवाः=actors, originally wandering minstrels like कुश and लव who sang the Rāmāyana which was taught to them

by वाल्मीकि himself. In later times the word came to be used of actors who were regarded as having very loose morals (कुत्सितं शीलं येषाम् ते कुशीलवाः) कुशीलं वान्ति इति वा । But भरत in his नाट्यशास्त्र seems to have nothing like this in view. Instead कुशीलवाः is traced by him back to कुशलता. Vide 'नानातोद्यविधाने...प्रवादने **कुशलः**। आतोद्येऽप्यतिकुशलः यस्मात्स कुशीलवस्तस्मात् ॥' Similarly 'भूमिकाभिरनेकाभिः कर्मवागङ्गचेष्टितैः । यथाप्रकृति **संधानकुशलास्ते** कुशीलवाः । in रत्नापण on the प्रतापरुद्रयशोभूषण. The definition of a पारिपार्श्विक is given as follows: "सूत्रधारस्य **पार्श्वे यः प्रकरोति अमुना सह । काव्यार्थसूचनालापं** स भवेत पारिपार्श्विकः । "—भरत's नाट्यशास्त्र. I, 1, 14 The पारिपार्श्विक whose entrance in a way has been suggested in तत् किमिति पारि...संगीतकम् ।' enters on the stage. संगीतकम् is a technical term 'गीतं नृत्यं च वाद्यं च त्रयं संगीतमुच्यते' । संगीतमेव संगीतकम् 'सम्यक् गीतं यस्मिन' । Evidently for a गीत or singing to be carried out properly (सम्यक्) the accompaniment of two other arts viz dancing and playing upon musical instruments was regarded as essential. कतमं समयमाश्रित्य गीयताम् ।' reminds one of कालिदास's 'अथ कतमं पुनर्ऋतुमधिकृत्य गास्यामि ।' put into the mouth of the नटी in the प्रस्तावना of the शाकुन्तल. ऋतु is paraphrased by समय. आश्रित्य replaces अधिकृत्य. Thus कतमं समयमाश्रित्य literally is 'having resorted to what period or season ?' i . e. ' with reference to which season ?' The parallelism between 'नन्विममेव तावदचिरप्रवृत्तं ...' (शाकुन्तल) and I, 1, 15 नन्वमुमेव तावच्चन्द्रातप... ' etc too is what one who runs can read. चन्द्रातपेन (moonlight) नक्षत्रैः (constellations) ग्रहैः (planets) क्रौञ्चैः (herons) हंसैः (swans) सप्तच्छदैः (Saptacchada flowers) कुमुदैः (night-blooming lotuses) पुण्डरीकैः (white lotuses) काशकुसुमानां परागेण (pollen) च धवलितं दिशां मण्डलं (चक्रम्- समूह इति यावत्) यस्मिन् सः तम् शरत्समयम् आश्रित्य—a very fine theme for the song to be rendered by the परिपार्श्विक along with the कुशीलवs indeed. स्वादु जलं येषां ते स्वादुजलाः, स्वादुजला जलानाम् आशयाः यस्मिन् सः तम स्वादुजलंजलाशयम् (the autumnal season शरत्समयम् acc. sing) in which the reservoirs of water are full of sweet water. प्रवर्त्यताम् passive 3rd person sing of the causal of प्र+वृत् let (संगीतक) be started. ' तथा ह्यस्यां शरदि' is a copy of ' संप्रति हि ' from the शाकुन्तल. चन्द्रस्य आतपः means the moon's light though originally आतप= the light full of heat[of the sun].

(6) Construe: सत्पक्षाः मधुरगिरः प्रसाधिताशाः मदोद्धतारम्भाः **धार्तराष्ट्राः कालवशात् मेदिनीपृष्ठे निपतन्ति** । (आर्या)

Under the influence (वशात्) of the season (काल lit period, here=season *viz. the autumn*), birds with fine wings (सन्तौ पक्षौ येषाम् ते सत्पक्षाः) viz the धार्तराष्ट्र's i. e. swans with white body but dark beaks and feet (धार्तराष्ट्रः

कैरवेऽहौ कृष्णस्याङ्घ्रिसितच्छदे' हैमः) with sweet notes (मधुराः गिरःयेषां ते मधुरगिरः), who have decorated (प्रसाधिताः) the *quarters* (आशाः यैः ते), whose activities (आरंभाः) are wild (उद्धत lit insolent, impudent) through intoxication (मद), are falling i. e. appearing on the surface of the earth (मेदिन्याः पृथिव्याः पृष्ठे तले).

The verse under consideration is given as a description of the autumnal season. This latter brings about many a change in the environments of man. A very remarkable one among these noted by the dramatist, is that the धार्तराष्ट्रs or swans who repair to the Mānasa lake for safety during the rainy season return and descended on the ground. It is a pleasure to watch them. Their wings are beautiful. Their notes are delightful. They adorn the quarters. All their activities are full of vigour through intoxication (or excess of joy). For the swans repairing to the Mānasa lake during वर्षा vide Kâlidasa's मेघदूतम्–(पूर्वमेघ) verse 12 (p 11-our edition) 'कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रातपत्रां, तच्छ्रुत्वा **ते श्रवणसुभगं गर्जितं मानसोत्काः** आ कैलासाद्विसकिसलयच्छेदपाथेयवन्तः, **संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥**' The verse, however, is an instance of the अलंकार called श्लेष and there is *another* meaning which it conveys. 'The sons of धृतराष्ट्र (धार्तराष्ट्राः) fall (i. e. will fall) on the surface of the earth (मेदिनीपृष्ठे) under the influence of Death कालवशात्–vide 'कालः कलयतामहम्'–भगवद्गीता–of those who consume, I am Death. The other words in the verse are to be construed so as to suit this catastrophe that is sure to befall the sons of धृतराष्ट्र which the dramatist has suggested beforehand. Thus सत्पक्षाः= having good persons on their side, or as their helpers; मधुरगिरः—honey–tongued [but not necessarily well-behaved, on the contrary very wicked in their conduct]; प्रसाधिताशाः— प्रसाधिताः विजिताः आशाः दिशः यैस्ते those by whom the quarters have been conquered. मदेन (दर्पेण गर्वेण वा) उद्धताः आरम्भाः (चेष्टाः) येषाम् those whose doings are full of insolence due to their pride. For निपतन्ति= *will* fall (dead) read 'वर्तमानसामीप्ये वर्तमानवद्वा'—' कदा अगतोऽसि आयमागच्छामि i. e. अयमागमम् where present= immediate past and what is more to the point " कदा गमिष्यसि । एष **गच्छामि** गमिष्यामि वा ।. " मेदिनीपृष्ठे in respect of swans signifies that they come down to the ground from the Mânasa lake, but in respect of the sons of Dhṛtarâṣṭra the phrase means on the surface of the earth i. e. levelled down with it. As a result of their death, 'to dust would they return.' विश्वनाथ the author of the साहित्यदर्पण refers to this passage as an excellent example of suggestion arising out of the double-meaning power of words. He warns his readers not to mistake this as an example of either श्लेष or paranomasia or simele by suggestion. "अत्र शरद्वर्णनया

प्रकरणेन धातराष्ट्रादिशब्दानां हैसाद्यर्थाभिधाने नियमनात् **दुर्योधनादिरुपोऽर्थः शब्दशक्तिमूलो वस्तुध्वनिः** । इह च प्रकृतप्रबन्धाभिधेयस्य **द्वितीयार्थस्य सूच्यतयैव** विवक्षितत्वाद् उपमानोपमेयभावो न विवक्षितः इति **नोपमाध्वनिर्न वा श्लेषः** ।" I,.6, 1 The पारिपार्श्विक is shocked at the suggested meaning and he, therefore, says in a confusion 'be the evil averted, be what is inauspicious be struck back.' The सूत्रधार loses countenance on having realised the serious nature of the suggestion with which his words were fraught. He hurries to explain that the term धार्तराष्ट्राः was used by him to refer to the swans (हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते when व्यपदिश्यन्ते= 'are designated'). This was done with the desire (आशंसा) of describing the autumnal season. 'मारिष' is the term of address to be used by the सूत्रधार when he speaks to his पारिपार्श्विक (as the latter use the term भाव when they address the सूत्रधार). Read सूत्रधारं वदेद्भावः quoted earlier and also **'सूत्रधारो मारिषेति'** विश्वनाथ in साहित्यदर्पण VI, 147-48. वैलक्ष्यम् is loss of countenance तेन सहितं सवैलक्ष्यम्. The सूत्रधार also attempts to smile सस्मितम् स्मितेन सहितं (यथा स्यात्तथा). The पारिपार्श्विक agrees that धार्तराष्ट्र is used to convey swans. But then, he can not deny that his heart quaked, to tell the truth (यत्सत्यम्), on account of the in-auspicious indication of the words of the stage-manager. In 1, 6, 4, 5, भट्ट नारायण is himself keen on suggesting the miserable end that is there in store for दुर्योधन and his brothers. The सूत्रधार tries to give a different turn to his words. He says that when Lord Kṛṣṇa himself has undertaken the mission of peace everything will be all right.

(7) Construe : अरीणां प्रशमात् निर्वाणवैरदहनाः **पाण्डुतनयाः माधवेन सह नन्दन्तु** । रक्तप्रसाधितभुवः [अत एव] क्षतविग्रहाः च **कुरुराजसुताः स्वस्थाः भवन्तु** । (वसन्ततिलका).

The सूत्रधार's sympathies like those of the dramatist lie with the पाण्डवs. In order to allay, however, the apprehension of his assistant he says what is calculated to reassure him. By the sons of pându, with the fire of hostility (वैरम् एव दहनः) put and (निर्वाणः which like निर्वातः is p. p. p. of निर्+वा) by virtue of the reconciliation (प्र—शमः— तस्मात्) of the enemies rejoice (नन्दन्तु) in company with माधव i. e. भगवान् कृष्ण. And may the sons of the Kuru king (कुरुराजसुताः), along with their servants (सभृत्याः), be well at ease (स्वस्थाः भवन्तु), having got themselves attached (रक्त = अनुरक्त) (to the पाण्डवs) and given them (प्र—साधित lit caused to be secured by them) (their due share of) the earth (भूः), and thus having put an end to (क्षत lit wounded) their conflict (विग्रह) (with the पाण्डवs).

In point of fact, however, the सूत्रधार wants to convey (as also the

author of the play) – which he does by means of the same device of making coming events cast their shadow before with the help of the power of suggestion that words have.

Let the sons of Pāṇdu with their fire of of enmity quenched (निर्वाण) by the total destruction (प्र—शम) of the enemies, enjoy their time in company with Mādhava. And let the sons of the Kuru king, along with their servants, having decorated the earth with their blood (रक्तेन रुधिरेण प्रसाधिता भूः यैः ते रक्तप्रसाधितभुवः) and having their bodies (विग्रहाः) wounded (क्षताः) rest (स्वस्थाः भवन्तु) in the heaven (which is only a euphemism for 'let them be no more').

निर्वाणवैरदहनाः = (1) with fire of enmity put out or extinguished (2) with fire of enmity quenched (by giving it its fuel).

प्रशमात् अरीणाम् (1) by reconciliation of the enemies (2) by the total destruction of the enemies.

रक्तप्रसाधितभुवः—(1) attached to पाण्डवs and therefore those who have given to them their share of the earth (2) those who have decorated the earth with their own blood [spilt profusely while fighting] क्षतविग्रहाः (1) Those who have put an end to their battle or fight (2) Those who have their bodies wounded i. e. destroyed (क्षत).

I, 7, As soon as the सूत्रधार finished his explanation, from behind the curtain, are heard words, evidently very angrily uttered by some one not seen by the audience. अधिक्षेपेण सहितं यथा स्यात् तथा साधिक्षेपम् reprovingly. As becomes clear from I, 8, 3–6, it is **भीमसेन** who is enraged and who is reproving the सूत्रधार who said 'स्वस्था भवन्तु कुरुराजसुताः सभृत्याः।' This explains दुरात्मन् O evil souled [wretch] वृथामङ्गलपाठक reciter of an auspicious [wish] in vain and शैलूषापसद the lowliest (अपसीदतीति अपसदः, वत्सम्बुध्दावपसद; शैलूषाणामपसद शैलूषापसद) O wretched one among actors! From the point of view of the धर्मशास्त्र the term अपसद applies to children of degrading connections. Vide मनुस्मृति X, 10, विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयोः। वैश्यस्य वर्णे चैकस्मिन् षडेतेऽपसदा स्मृताः॥

(8) Construe:– लाक्षागृहानलविषान्नसभाप्रवेशैः नः प्राणेषु वित्त-निचयेषु च प्रहृत्य पाण्डववधूपरिधानकेशान् आकृष्य **धार्तराष्ट्राः मयि जीवति स्वस्थाः भवन्ति** (किम)। (वसन्ततिलका).

From the tone in which the actor playing the role of Bhīmasena utters, from behind the curtain, the words 'आः दुरात्मन् वृथामङ्गलपाठक शैलू-

षापसद'the audience can easily make out that the speaker has no patience with the सूत्राधार whom he took to have wished well to the sons of the Kuru king (स्वस्था भवन्तु). भीमसेन asks challengingly in the fourth line of I, 1, 8 ' will the sons of धृतराष्ट्र be well at ease or in a comfortable condition while yet I am alive (मयि जीवति=मयि जीवति सति)?. This is a rhetorical question with its answer already contained in it viz 'धार्तराष्ट्रा कथमपि स्वस्था न भवान्ति ।.' The reason why धार्तराष्ट्रs cannot hope to be at ease while the speaker is alive are enumerated in the first three lines of the verse (1) They have struck hard (प्र+हृ) against our very life (प्राणेषु) and our accumulated wealth (वित्तनिचयेषु) by intending to set fire (अनल) to the house of lac (लाक्षायाःगृहम्) in which we were made to stay, by administering poisoned food (विषमिश्रितम् अन्नम् विषान्नम्) and by making us enter the *sabhā* i. e. the *dyūta sabha* or gambling hall where युधिष्ठिर lost all his wealth (2) After having struck (प्र+हृ gerund प्रहृत्य) against us in these ways and what is worse — if indeed not the worst— after having dragged (आ+कृष् to drag, from which आकृष्य is the gerund) the (very) clothes (परिधान) and the hair (केशान्) of the bride of the पाण्डवs, is there the ghost of a chance of the धार्तराष्ट्रs finding peace ?

Chronologically लाक्षागृहानलविषान्नसभाप्रवेशैः is wrong. It onght to be विषान्न-लाक्षागृहानलसभाप्रवेशैः for first there was an attempt at admininstering poisoned food to भीमसेन in his childhood with the purpose of thus putting him to death. But he digested the poison all right. After this दुर्योधन etc threw भीमसेन lying asleep due to the effect of poisoned food, having bound him hands and feet into the Ganges. But this time also भीमसेन emerged a much stronger enemy of the sons of धृतराष्ट्र. He received the benefit of the '*rasa*' given to him by the *nāgas* in the Pātāla. The attempt at making पाण्डवs stay in a लाक्षागृह and setting it on fire was foiled by विदुर who informed पाण्डवs in time to save themselves. Instead पुरोचन, दुर्योधन's agent himself was burnt down as भीमसेन, put the गृह on fire while पुरोचन was in it. Regarding सभाप्रवेश it has to be noted that युधिष्ठिर entered the gambling hall twice. A क्षत्रिय insisted for playing at dice was not expected to say no. S'akuni's deceitful tricks were responsible for युधिष्ठिर losing all—even his wife द्रौपदी–Duryodhana ordered दुःशासन to drag her into the assembly and the obedient younger brother carried out the command of the elder brother enthusiastically. Had धृतराष्ट्र not intervened and caused द्रौपदी to be released, the latter would have been put to the worst of humiliations viz of being stripped

of her clothes in the open assembly by the wicked younger brother of the wicked Kaurava chief. Another challenge for द्यूत resulted in युधिष्ठिर losing everything as before and all the five brothers and द्रौपदी being required to stay in a forest for twelve years, besides having to stay *in cognito* for an additional period of an year. भीमसेन is recalling all these events of the past to his mind and with his heart very much embittered is he putting the question 'will the sons of the Kuru king have any peace while I am alive?' This force of the fourth line—viz., the interrogetive is to be brought about by a *modulation* of voice. In Sanskrit the same sentence can be altered in two ways so as to bring out an assertion (1) 'स्वस्था भवन्ति' as well as a rhetorical question (2) स्वस्था भवन्ति [किम] ?' The modulation necessary for bringing out this latter is known in Sanskrit साहित्यशास्त्र technically by the name of काकु and from the text of the Veṇīsaṁhāra it is evident that भट्ट नारायण was very fond of this device. Besides this verse (I, 1, 8), to cite only one more, reference may be made to I, 1, 11 quoted by मम्मट in his काव्यप्रकाश, III with the remark 'अत्र मयि न योग्यः खेदः कुरुषु तु योग्य इति काक्वा प्रकाश्यते।' I, 8, 1 As the question in I, 8d was put very sharply and emphatically the सूत्रधार and the पारिपार्श्विक listened to the same—though it did not come to them all too unexpectedly. The अधिक्षेप must have prepared them for it, in a way yet, neither could make out as soon as the question was heard, as to from whither it had come I, 8, 2–3 Hence the query by the Assistant. The सूत्रधार looks behind and knows who is the person who has put the question to him. I, 8, 3–6 This is a graphic description of भीमसेन as the सूत्रधार saw him on having turned his head backwards. भीमसेन was simply intolerant (अमृष्यामाणः) of peace with Kurus (कुरुसंधान) as it would result on Vāsudeva's going for the purpose. On his broad (पृथु) expanse of forehead (ललाटतट) there was formed a fierce (भीषण) frown (भ्रुकूटि = भ्रुकुटिभङ्ग) which acted like the trident (त्रिशूल इव आचरति इति त्रिशूलायमाना) on the arch (तोरण) of Death. This arch was dreadful (विकट). भीमसेन was consequently drinking all of them as it were (आपिबन् इव नः सर्वान्) by the glance he cast (दृष्टिपातेन) at them. He was also being followed by Sahadeva. 'In this very direction doth he come', (इत एव अभिवर्तते) observed the Sūtradhāra 'it is, therefore, not proper for us to stand in his presence'. The idea is that for ought they knew, भीमसेन would make *them* the victims of his anger. 'Let us two go away from here'—he proposes to the पारिपार्श्विक 'safety

first' weighs with 'both and thus with the exit of the सूत्रधार and the पारिपार्श्विक (निष्क्रान्तौ=the two are gone out), the प्रस्तावना or prologue of the play comes to its termination (इति प्रस्तावना).

The प्रस्तावना or prologue is thus defined by विश्वनाथ in his साहित्यदर्पण:-

नटी विदूषको वापि **पारिपार्श्वक एव वा।** सूत्रधारेण सहिता संलापं यत्र कुर्वते। चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥ That is, in what is known as an आमुख or प्रस्तावना, either the नटी, or the विदूषक, or the पारिपार्श्विक (..र्श्वक), as here, holds a conversation with the सूत्रधार. In the course of the diverse passages arising out of their duty (स्वकार्योत्थैः) i. e. having a bearing on their work, yet introducing (lit throwing in आक्षेपिभिः) what is the matter in hand (from the point of view of the play-wright), is achieved the prologue known in Sanskrit as प्रस्तावना (प्र+स्तु to start) or आमुख (i. e. opening).

There are as many as five kinds of प्रस्तावना referred to in works on Sanskrit साहित्यशास्त्र They are (1) उद्घातक (2) **कथोद्घातः** (3) प्रयोगातिशय (4) प्रवर्तक and (5) अवलगित vide उद्घातकः कथोद्घातः प्रयोगातिशयस्तथा। प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः। in the वेणीसंहार there is the second of these five types of प्रस्तावना that is present. It is defined as follows:

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा।
भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते॥

Here the fourth line of I, 7 'स्वस्था भवन्तु कुरुराजसुताः सभृत्याः।' (*rather its meaning*) is taken up by भीमसेनwho challenges the सूत्रधार 'how can the sons of धृतराष्ट्र be well at ease while I am yet alive ?.' It is with such a device that the entrance of a character of the play–one of the dramatis personae has been effected. Such a प्रस्तावना is called the कथोद्घात type of प्रस्तावना evidently because in it there is the उद्घात or the opening, introduction of the plot (कथा) or story of the play that is thus skilfully achieved. While the readers or those in the audience are thinking about a passage in the mouth of the सूत्रधार, one of the important characters in the play makes its appearance on the stage, having just picked up an utterance of the सूत्रधार. Rightly is this type of प्रस्तावना called by the name of the कथोद्घात—beginning of the story. I, 8, 7 marks the end of the प्रस्तावना. After the stage direction इति प्रस्तावना, as is only to be expected there is the stage direction 'ततः प्रविशति... क्रुध्दो भीमसेन':. as the rule is 'नासूचितस्य पात्रस्य प्रवेशः भवेत्' भीमसेन is yet in the same angry mood. He repeats

the same words ' आः दुरात्मन् etc upto the end of I, 8, which he had uttered from behind the curtain. To a careful student of the *Vṇīsaṁhāra* this detail viz, the entrance of भीमसेन on the stage *before* any other character is of immense importance. Sahadeva *follows* भीमसेन (who is सहदेवेन अनुगम्यमान). The entranace of भीमसेन has an important bearing on the question ' who is the hero of the play ?' If the dramatist assigns importance to the *first sentece to be uttered on the prastāvana* having come to a close as it is only meet he should, that passage or sentence the dramatist is more likely to put into the mouth of a character, who accoring to him is *the most important* (or one of the most important) from his own view – point. In the मुद्राराक्षस, विशाखदत्त makes चाणक्य enter on the stage before any one else. It is चाणक्य who enters first on the stage shouting out ' आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।' In the S'ākuntala, the सूत्रधार says तवास्मि गीतरागेण हारिणा प्रसभं हृतः । एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा॥ and then enters दुष्यन्त the hero of the play on the stage. From this it should be clear that if भीमसेन is the first from among the *dramatis personae* to enter on the stage, there is no doubt as to the intention of the dramatist viz to make it easy for his readers or spectators to understand who is the hero of his play. This 'key-position' could simply not be assigned by the author to any one else. This person and this person only—who makes his entrance on the stage *impressively*, before any one else–must be the hero of the play. भट्ट नारायण would have been deemed a poor dramatist indeed, if he were to have assigned this place to भीमसेन, even while भीमसेन from his stand point of view was, say the second–best or third–best male character. For, other aspects of this question vide General Introduction.

I, 8, 11 सहदेव is all persuasion (अनुनयेन सहितं यथा स्यात्तथा सानुनयम) to appease the anger of भीमसेन. He tries to point out that the words of the actor (भरतपुत्र=नट) were just favourable (अनुमत lit. accepted ∴ acceptable) to them. And then he proceeds to point out the propriety of the wish that Pāndavas should have the fire of enmity put out (as all their enemies would soon be undone), That धार्तराष्ट्र should repair to heaven also is favourable to पाण्डव. भीमसेन is, however, in no mood to be appeased. He has no patience with the क्षमाशीलता of युधिष्ठिर and therefore in I, 8, *14–15* angrily reminds सहदेव of युधिष्ठिर's instruction of never wishing ill to the कौरव, as' they are

our brothers worthy of having a treaty concluded with them'. It is evident that भीमसेन even while presenting युधिष्ठिर's view-point does not himself accept it. He wants to suggest that सहदेव too has been one of those who have ever been led by युधिष्ठिर in following a policy of आत्यंतिक क्षमाशीलता.' संधेयास्ते भ्रातरो युष्माकम् ।' भीमसेन obviously must have uttered in a tone which made it abundantly clear that he was reproducing not without decision the stand point of the 'ज्येष्ठ भ्राता' not without the implication that in सहदेव the ज्येष्ठभ्राता ever had an humble follower, against this back-ground and this back-ground only can 'सरोषम्' (angrily) in I, 8, 16, on the part of सहदेव be properly followed. It is clear that सहदे has been touched to the quick. The anger too is more directed against युधिष्ठिर than भीमसेन. 'Noble Sir' आर्य he addresses भीमसेन, the proper significance of which can be understood only on the following definition of आर्य stated as 'कर्तव्यमाचरन् कर्माकर्तव्यमनाचरन् ।' one who does what ought to be done and does not do anything he ought not to.

(9) Construe: **राजा निषेध्दा न स्यात् चेत्** पदे पदे कृतैवरान् **धृतराष्ट्रस्य तनयान् कः तव अनुजः** सहेत । [पथ्यावक्त्र].

'Who among *your younger brothers* would forgive (क्षमेत) the sons of धृतराष्ट्र, who at every step (पदे पदे) have acted enemically towards us ?' is a rhetorical question, the obvious answer being 'none from among us'—i. e. neither अर्जुन nor नकुल nor सहदेव himself would do so. सहदेव means that like भीमसेन these three too are really very angry. But then they could not ignore the fact that युधिष्ठिर thé elder brother was also the *king* and it was the king who was responsible for warding them off (निषेद्धा—from नि+सिध्-to prohibit, remove, ward off), The verse can be regarded as an instance of the परिकर अलंकार because **तव अनुजः** is a साकूत or साभिप्राय विशेषण or a significant adjective, सहदेव means that all the three (अर्जुन, नकुल and सहदेव) are simply helpless. Not that they would forgive धृतराष्ट्र's sons who richly merited death, as they had shown their enmity to पाण्डवs at every step (कृतवैरान् कः क्षमेत has also a shade in it of काव्यलिङ्ग:· कृतवैरत्व the cause of क्षमाभाव is indirectly brought out). But then, they cannot throw to the wind's their *king's command.* (Read 'यद्येष गुरुरस्माकं धर्मराजो महामनाः। **न प्रभुः स्यात्** कुलस्यास्य **न वयं मर्षयेमहि** ।' —भीमसेन's own words in reply to दुर्योधन who asked of him whether द्रौपदी was or was not won in the द्यूत by the कौरवs rightly) 'प्रभु' and 'राजा' are synonyms.

I, 9, 1 भीमसेन, however, is in no mood either to be persuaded or to be appeased. He can not tolerate the idea of peace being made with the कौरवs (संधेयास्ते भ्रातरः युष्माकम् ।' which is ironically reproduced by भीमसेन) for that would nip in the bud all chances of his cherished desire of wreaking vengence for the wrongs inflicted by दुर्योधन being fulfilled. So भीमसेन says 'it is so'. He, however, adds 'but on this very account, i. e. because to you युधिष्ठिर is 'राजा' whose command must implicitly be obeyed, I am, since to-day (अद्यप्रभृति) separated (भिन्न) from you., "You go along your way and I shall go along mine." He explains the stand he has decided to take in I, 10 which follows which verse he introduces with 'पश्य' ("see");

(10) Construe: शिशोः एव मम **कुरुभिः यत् वैरं प्रवृद्धं** खलु, **तत्र आर्यः हेतुः न भवति, किरीटी** न (भवति), **युवां च न** (भवतः) जरासन्धस्य उरःस्थलम इव **पुनः अपि विरूढं संधिं भीमः क्रुधा विघटयति, यूयं घटयत** । (शिखरिणी)

भीम says that in the enmity he has developed, even from his childhood, against the Kurus i. e. दुर्योधन, दुःशासन etc, indeed (खलु) in respect of that the noble elder brother (आर्यः) i. e. युधिष्ठिर was not the cause, nor was किरीटि. i, e. अर्जुन the cause nor again the two of them i. e. नकुल and सहदेव. (For अर्जुन's name किरीटी read किरीटं सूर्यसंकाशं भ्राजते मे शिरोगतम् । रणमध्ये रथस्थस्य सूर्यपावकसंनिभम् । अच्छेद्यं रुचिरं चित्रं ... । इन्द्रदत्तमनाहार्यं तनाद्धुर्मां किरीटिनम् । i. e. I am called किरीटी by virtue of a किरीट or diadem that ever shines on my head, like the sun,-given to me by Indra and one that can not be taken away by anybody'. भीमसेन had a special reason to be enemically disposed towards the कौरवs as the latter had tried saveral times to put him to death even in his childhood cf the explanation of विषान्न in I, 8 above. The peace (संधि), like the broad bosom of जरासन्ध grown whole and entire again (पुनः अपि विरूढम्), भीम will break to pieces (विघटयति) in anger (क्रुधा) , (if you want, I challenge you) you cause it to be brought about (यूयं घटयत). In जरासन्धस्य उरः स्थलम् इव... there is a reference to the story of जरासन्ध, son of बृहद्रथ king of मगध and his two wives, sisters of each other who had eaten two halves of a fruit given to their husband by a sage चण्डकौशिक. But the two gave birth to two halves of a boy. They arranged to throw them at a cross-way. But a demoness named जरा put the two together and thus a strong boy, named जरासन्ध quite significantly was secured as his son by बृहद्रथ who was sonless and consequently had been yearn-

ing for a son. In the fight between भीम and जरासन्ध which lasted for some 15 days every time भीम broke him to pieces, the latter used to be joined and भीम had to fight against his inveterte enemy again. Ultimately on Kṛṣṇa's having conveyed to भीम by means of a sign that the parts of जरासन्ध be thrown crosswise, भीम succeeded in putting the enemy to death. 'पुनः सन्धाय तु तदा जरासन्धः प्रतापवान्। भीमेन च समागम्य बाहुयुध्दं चकार ह। पुनः कृष्ण स्तमीरिणं द्विधा विच्छिद्य माधवः। व्यत्यस्य प्राक्षिपत तत तु जरासन्धवधेप्सया॥ भीमसेनस्तदा ज्ञात्वा निर्बिभेद च मागधम्। द्विधा व्यत्यस्य पादेन प्राक्षिपच्च ननाद ह॥ विरूढ with reference to जरासन्ध's उरस्थल means grown whole and entire again while with reference to संधि – a treaty or peace it means 'well effected, formed'. भीम here is challenging his brothers युधिष्ठिर, अर्जुन, नकुल and सहदेव to bring about peace between the कौरवs and themselves. He is bent on breaking it to pieces [यूयं घटयत, क्रुधा भीमः विघटयति]- "On one side are you all four ranged, on the other भीम who single–handed would put an end to the peace".

I, 10, 1–2 सहदेव again tries to persuade भीम and says 'noble sir! when you have your anger extremely accumulated (अतिशयेन संभृतः क्रोधः येषां तेषु युष्मासु), perhaps our worthy elder brother would be angry (खिद्यते). भीम is not prepared to believe that the worthy elder brother of them all युधिष्ठिर can ever be angry. 'Does the elder brother know even [the thing called] anger ?' He, for one, is not prepared to believe this. The reason for such an attitude follows in verse 11.

(11) Construe:**पांचालतनयां** नृपसदसि **तथाभूतां दृष्ट्वा वल्कलधरैः** [अस्माभिः] व्याधैः सार्धं **वने सुचिरम् उषितम्। विराटस्य आवासे अनुचितारम्भनिभृतं स्थितम्। [एवं स्थितेऽपि] गुरुः** खिन्ने **मयि खेदं भजति** [किम], **अद्यापि कुरुषु** [खेदं] **न [भजति किम्]**। (शिखरिणी)

Having [helplessly] seen the daughter of the Pāncāla king i. e. Draupadi reduced to that plight (तथाभूताम् idiomatically = तथा विपन्नाम्) in the assembly of kings, by us wearing bark – garments (वल्कलधरैः वल्कलानां धरैः i. e. धारकैः) for a long time i. e. 12 years, a stay was had in the forest in company with hunters (व्याधैः सार्धम् where सार्धम्=सहितम्). Then in the abode of king विराट in a manner that was secret [निभृतम्] did we reside with occupations unworthy of us (अनुचित). Thus युधिष्ठिर became a ब्राह्मण, कङ्क by name. भीम announced himself as an expert cook. अर्जुन became a ennuch 'बृहन्नला' by name. नकुल got himself appointed as a Groom-in-chief (अश्वपति) and सहदेव declared himself as a वैश्य who

had worked as युधिष्ठिर' chief cowherd. द्रौपदी introduced herself as a female artisan (सैरन्ध्री) named मालिनी. सैरन्ध्री is defined by अमरकोश as 'परवेश्मस्था स्ववशा शिल्पकारिका ।' For, the five brothers born in a royal family there could hardly have been a worse humiliation than this. A princess being required to work as a सैरन्ध्री ! The word तथाभूतां used of द्रौपदी in line 1 is full of meaning and brings out the fact that she had her garment and hair being dragged by दुःशासन while her five husbands kept on looking without being able to raise their small finger against the perpetrators of the evil. So you mean, after the humiliation of द्रौपदी was suffered without any the least resistance, after full 12 years were spent in the company of hunters in forests, after one year's period was spent remaining *in cognito* doing all sorts of unworthy jobs our worthy brother who did not at all get angry would be angry against me if I be angry ! ! And certainly he would even now not be angry against the Kurus !! The suggestion is not difficult to follow viz., that युधिष्ठिर's being angry against me is the height of impropriety. In मयि भजति नाद्यापि कुरुषु there is, as stated above, a काकु. I, 11, 1–2 भीम tells सहदेव that under the circumstances it is the best thing for him to return and convey to the 'king' in his (भीम's) name(–भीम being inflamed (उद्दीपित) with anger accumulated (प्रवृद्ध) since long long ago (अतिचिरात्). the message contained in I, 12.

(12) Construe: **मया युष्मच्छासनलङ्घनांहसि मग्नेन स्थितं नाम,** स्थितिमताम् अनुजानाम् अपि मध्ये **विगर्हणा प्राप्ता नाम । अद्य एकं दिवसं** क्रोधोल्लासितशोणितारुणगदस्य कौरवान् उच्छिन्दतः **मम [त्वं]गुरुः न असि, अहं तव विधेयः न [अस्मि]** (शार्दूलविक्रीडितम्)

The use of नाम in lines 1 and 2 is idiomatic. भीम says 'I prefer remaining plunged (मग्नेन नाम स्थितम्) in the sin or evil (अंहस्न) in the form of the transgression (लङ्घन) of your order.' Obeying the order of the elder brother was the duty of भीम. Violation of this duty would certainly result in भीम's incurring sin (युष्माकं शासनं तस्य लङ्घनम् तदेव अंहः तस्मिन् युष्मच्छासनलङ्घनांहसि ।) But भीम is so angry with the Kaurawas and so impatient of any further forgiveness being shown to them that he says 'I am prepared to remain plunged in this sin.' Though it has not actually been stated in so many words, it is clear that भट्ट नारायण had some रूपक such as अंहः एव सागरः in his mind. So that अंहसि निमग्नेन=अंहःसागरे or अंहःसमुद्रे निमग्नेन. 'I do not mind being plunged deep (नि–मग्न) in the sea of transgression of the elder brother's order.' Similarly 'I am *quite* prepared to have censure (विगर्हणा) to my discredit (प्राप्ता

नाम) in the midst of younger brothers who would be keeping themselves within limits (स्थितिमताम्)'. "अर्जुन, नकुल and सहदेव would get the credit of being your obedient younger brothers. I would be singled out by them as one not following the code of conduct (स्थिति) accepted on all hands; but I am prepared to take this odium (विगर्हणा) ". In lines 3 & 4 भीमसेन makes it quite clear that he has, for just a day, chalked out his own path and that he is determined to go along that. " To-day, for (just) a day (एकं दिवसम् where 'accusative of time' is used in keeping with ' कलाध्वनोरत्यन्तसंयोगे ' द्वितीया), you are not the elder brother (गुरुः) of me (मम) who am going to annihilate (उच्छिन्दत :— present participle used in the sense of future participle उच्छेत्स्यतः- according to ' वर्तमानसामीप्ये वर्तमानवद्वा ' लट्) the descendants of Kuru (i. e. दुर्योधन, दुश्शासन though पाण्डवs also are कौरवs in the sense that their ancestor as well is कुरु–here there is the *restriction* of the sense of a word to a smaller field than that which it can legitimately cover) and who have my mace (गदा) ruddy (अरुण) on account of blood (शोणित) brandished or lifted on high (उल्लासित) out of anger (क्रोध)—nor am I your obedient (younger brother)" (विधेय—potential participle, meaning one who can be put or placed any way one likes, विधेय thus is synonymous with a भृत्य or किङ्कर). क्रोधेन उल्लासिता शोणितेन अरुणा च गदा यस्य सः तस्य क्रोधोल्लासितशोणितारुणगदस्य —बहुव्रीहि.

To give effect to this determination of his भीमसेन stalks about (परिक्रामति) haughtily (उद्धतम् यथा स्यात् तथा). I, 12, 1–2 सहदेव follows भीमसेन and is surprised to see him going in the direction of (प्रस्थितः lit one who has started for) the quadrangle (चतुःशालकम्) of पाञ्चाली i. e. द्रौपदी. चतस्रः शालाः समाहृताः, तदेव चतुःशालकम् which is an instance of द्विगुसमास. The term signifies a quadrangle with four buildings on the four sides. In 'प्रति प्रस्थितः' प्रति is superfluous 'चतुः शालकं प्रस्थितः' would have been enough (as प्र+स्था is a गत्यर्थक क्रियापद and its कर्म should be in the accusative case). Probably भट्टनारायण could not resist the temptation of the अनुप्रास contained in 'प्रति प्रस्थितः'. 'भवतु तावदहमत्रैव तिष्ठामि' shows that सहदेव has inferred that भीमसेन wants to see पाञ्चाली, in which case it would be indecorum on his part to follow भीमसेन. So 'I shall just (तावत्) stand here only (अत्रैव)'. The stage direction (स्थितः) brings out that Sahadeva does accordingly. 1, 12, 3–4 But भीमसेन turns around and having observed says to सहदेव 'go you and follow in the footsteps of the elder

brother (युधिष्ठिर)'. He lets सहदेव know of his intention to enter the armoury (आयुधानाम् आगारम् आयुधागारम्) and have *weapons* as his helpers (सहाय:–lit one who goes along with, one who helps—this is to be distinguished from 'साहाय्यम्'—assistance or help). The implication is evident. भीमसेन would now depend on the help he can have from his weapons and not on assistance to be had from anyone else. 1, 12,5 सहदेव points ont to भीमसेन that it was द्रौपदी's quadrangle he was going in the direction of and not the armoury. 1, 12, 6 For a moment, भीमसेन keeps on guessing (सवितर्कम्) as to what he should do: 'How this is *not* the armoury indeed! this is पाञ्चाली's 'quadrangle'. He then reflects, (विचिन्त्य) and is only glad (सहर्षम्) that per chance he turned his footsteps in the direction of पाञ्चाली's चतु:शालक, 'I *have* to take my leave of पाञ्चाली'. This had to be done some time prior to going to the battlefield. Before starting with the purpose of punishing दुर्योधन and दु:शासन, पाञ्चाली who had suffered the greatest indiguity at their hands had to be told about the matter. There was nothing wrong in सहदेव accompanying him on the occasion and so (I, 12,6-7] he takes the younger brother by his hand, affectionately (स-प्रणयम्) and invites him to accompany him. "May your honour too see (personelly)" says भीमसेन, "how the worthy elder brother torments us, desirous as he is of concluding a treaty with the Kurus." To see पाञ्चाली was to be convinced of the पीडा caused by the peace-loving युधिष्ठिर.

I, 12, 10– Both *show by means* of *acting* that they enter the चतु:शालक. भीमसेन sits on bare ground (भूमौ उपविशति) being too angry (सक्रोधम्) to wait for an आसन or seat being offered to him, or to take notice of one which already was spread out there. I, 12, 11–12 सहदेव hastens to point out to भीम the seat that had already been spread out there and he requests him to sit there and await the arrival of द्रौपदी. I, 12, 13–14 The use of the phrase 'कृष्णागमनम्' (कृष्णाया:पाञ्चाल्या: आगमनम्) by सहदेव reminds भीमसेन that कृष्ण was sent by युधिष्ठिर i. e. was to speak on behalf of युधिष्ठिर with the purpose of concluding a treaty with दुर्योधन. भीमसेन is curious about the terms (पण) of the peace and hence asks 'on what terms has he been sent to conclude a treaty ?'

I, 12, 15–17 भीमसेन is both shocked and surprised (अहह) to learn that even His Majesty अजातशत्रु should have suffered so great a loss of his valour as to agree to accept *five villages* from the enemy.

On having heard 'पञ्चभिः ग्रामैः' he, therefore, closes his ears कर्णौ पिधाय lit, 'having covered his ears' where पिधाय is an alternative form of the gerund of अपि+धा – 'अपिधाय' being the normal form – but 'अ' in 'अपिधाय, gets itself dropped according to ' वष्टि भागुँरिरल्लोपमवाप्योरुपसर्गयोः । ' He does not want to listen to anything of the sort any more. I, 12, 17–18 Not only this he wants to forget altogether that he ever had heard about this sort of treaty – most humiliating one indeed. Having turned round (परिवृत्य), he therefore, tells सहदेव 'Therefore, dear brother (वत्स), this was not told by you, nor was this heard by me, Bhīma.' Reference by भीम to himself by his name is significant. All who knew भीम would easily understand that *he at least would not listen to any such thing.*

(13) Construe : यत् तत् अस्य **भूपतेः अत्युग्रं क्षात्रं तेजः** [आसीत्] तत् **अपि अनेन** तदा अक्षैः दीव्यता **नूनं हारितम्** । (अनुष्टुभ्)

भीमसेन is cogitating. While trying to figure out how this must have happened, how युधिष्ठिर must have come to be contented with just five villages, he comes to the conclusion, that indeed this must have happened only on account of one thing : by this one (युधिष्ठिर) while playing with dice (in the द्यूतसभा) (अक्षैः दीव्यति is an idiom in Sanskrit meaning ' he plays with dice '), that lustre (तेजः) of his, peculiar to a क्षत्रिय (क्षात्रम्) and one doing credit to the lord of the earth (भूपतेः), must have been lost (हारितम् lit. caused to be taken away, p. p. p. of the causal of हृ).

In other words, according to भीमसेन at the time that युधिष्ठिर played with dice he lost not only his kingdom and other valuables, he lost what is most precious to a king and a kaṣtriya viz., his *valour* or bravery. And due to this deprivation of his bravery is he now content with a bare ' five villages' that दुर्योधन is being requested to grant him !! The presence of the word 'नूनम्' in the verse makes it clear that the figure of speech contained in it is उत्प्रेक्षा. Vide note-on I, 1 above where the list of words bringing out the presence of उत्प्रेक्षा is quoted as given by दण्डी. It may be noted that दिव् alternatively takes the accusative of what is used while playing with dice. Thus अक्षान् दीव्यति also is correct.

I, 13, 1 While भीम was thus trying to guess how युधिष्ठिर must have been ready to seek peace with just five villages in the bargain, behind

the curtain or in the curtain (नेपथ्ये) are uttered the words 'समस्ससदु समस्ससदु भट्टिणी।' As becomes clear a little later, these are uttered by the *ceṭī* or maidservant of द्रौपदी. The word नेपथ्य is etymologically explained as ने=नेतुःपथ्य i,e. that which is wholesome or favourable to the leader, of course of the actors i. e. to the Sūtradhāra. The word is understood to mean (a) curtain or (b) green room where the actors prepare themselves in respect of the वेषभूषा etc. for the roles they are to play. (2) Alternatively निनः= नेत्रस्य पथ्य is given as an explanation of the term. This brings out that नेपथ्य or screen gives delight to the eye. (3) The actor's costume (वेषः नटस्य) too is understood to be the meaning. The stage direction 'नेपथ्ये' here is used for preparing the audience for the arrival of द्रौपदी on the stage. भट्टिनी literally would mean स्वामिनी mistress. Actually देवी the (crowned) queen is a title of greater importance. Some times, as here, the two are used promiscuously (Vide 'जं देवी आणवेदि' at I, 14,13). The strict rule is 'देवी कृताभिषेकायामितरासु च भट्टिनी' अमर. I, 13,2-3 सहदेव is the first to notice the arrival of द्रौपदी as he says to himself 'अये कथं ...सर्पति।' यज्ञसेन is another name of द्रुपद. Thus यज्ञसेनस्य अपत्यं स्त्री (cf पर्वतस्य अपत्यं स्त्री पार्वती) is याज्ञसेनी which is another patronymic of द्रौपदी. मुहुःवारंवारम् उपचीयमानानां बाष्पाणां पटलं समूहः तेन स्थगिते नयने यस्याःसा–बहु. Tears are welling up in the eyes of द्रौपदी which therefore cannot function (स्थगिते) properly. This graphic description of द्रौपदी is subservient to the dramatic object viz., भीमसेन the hero being all the more angry. The कारुण्य of the नायिका is the fuel that feeds the fire of the heroism of the hero. सहदेव knows this too well—'O this is an extremely distressing (कष्टतरम् = कष्टतमम्) thing that has befallen [us] (आपतितम्)'.

(14) Construe : **कुध्दे आर्ये यत् वैद्युतम इव ज्योतिः अद्य संभृतम्. तद इयं कृष्णा प्रावृट् इव नूनं संवर्धयिष्यति।** (अनुष्टभ्).

The lustre (ज्योतिः) that is to-day accumulated संभृतम् p. p. p. of सं+भृ) in the noble or worthy elder brother (आर्ये भीमे), similar (इव) to that of lightning (विद्युतः इदं वैद्युतम्), that Kṛṣṇā [the dark complexioned Draupadī] will indeed cause to increase (संवर्धयिष्यति) even as does the dark (कृष्णा) Rainy Season (प्रावृट्—a case of personification) i. e. one full of dark clouds surcharged with water causes to increase the brightness of lightning. The resemblances are कृष्णा—कृष्णा प्रावृट्; ज्योतिः (of भीम)—वैद्युतं ज्योतिः।

The darkness of Rainy Season is a favourable background or *cause* of the lustre of lightning being enhanced. कृष्णा (याज्ञसेनी or द्रौपदी) all full of misery in the form of humiliation to which she has been subjected by the enemy is the cause of the augmentation of the lustre (ज्योतिः) i. e. bravery of the worthy elder brother भीम. सहदेव knows too well that at the mere sight of द्रौपदी so humiliated by the enemy, भीमसेन would fly into a rage. I, 14, 1 निर्दिष्टस्य निर्देशस्य (नपुंसके भावे क्तः) अनतिक्रमः यथानिर्दिष्टम् – तत् अस्याः विद्यते इति यथानिर्दिष्टा i. e. as mentioned or described [before]. This means that द्रौपदी enters with her eyes screened by tears 'बाष्पपटलस्थगितनयना'). I 14, 2 द्रौपदी heaves a sigh (निःश्वसिति), tearfully (अस्रैःसहितं यथा स्यात् तथा सास्रम्). I, 14 4–5 The maid servant is consoling her mistress 'Prince Bhīmasena who has formed an everlasting enmity with the Kurus, will remove (अपनेष्यति) your grief (मन्युम्).' नित्यम् अनुबद्धं वैरं येन सः–ब. Even before the नायिका and नायक hold their first conversation on the stage, the fact that practically every one relied on भीमसेन for the removal of द्रौपदी's affliction–even the maid-servant mentions *him* to the exclusion of others–shows that from the point of view of the author it is भीमसेन that is the outstanding male character of the play. This passage, like many others in the dialogue that follows, has an important bearing on the question 'who is the Hero of the Veṇīsaṁhāra ?' भीमसेन was नित्यानुबद्धवैरः by implication the feeling of enmity on the part of other sons of Pāṇḍu was not as intense as that of भीम. Hence they could regard concluding a treaty with दुर्योधन as quite a good measure. Precisely this भीमसेन could not tolerate: 'क्रुधा संधिं भीमो विघटयति यूयं घटयत' I, 10. I, 14, 8 'हञ्जे' is the word used to address female servants vide अमरकोश 'हण्डे हञ्जे हलाह्वाने **नीचां चेटीं सखीं प्रति** ।' I, 14, 8–9 द्रौपदी regards युधिष्ठिर's insistence on peace and treating even कौरवs with affection as the greatest obstacle in the way of her own grief being removed. 'If His Majesty (i. e. युधिष्ठिर) would not be opposed (प्रतिकूल), this would come about.' प्रतिकूल literally means opposed to the bank, that which causes harm to the bank (such as water when a river is in floods in the rainy season). Later, metaphorically, anything opposed to or unfavourable to someone or for something is called प्रतिकूल. The words 'तन्नाथं प्रेक्षितुं त्वरते मे हृदयम् ।' are fraught with an amount of significance. On a careful perusal of the Veṇīsaṁhāra it becomes evident that द्रौपदी uses the term नाथ to refer to भीमसेन alone. द्रौपदी is the heroine of the play. Her hair kept hanging loosely

on her back are tied up again at the end of the play, after the insult inflicted on her is avenged by भीमसेन. Is this not strong enough evidence that भट्ट नारायण wanted भीमसेन to be regarded as the hero of the play? I, 14, 9–14. The Cetī and द्रौपदी go near भीमसेन. द्रौपदी asks the चेटी to formally announce her arrival to भीम. So the चेटी declares the victory of भीम, in keeping with the usual custom. I, 14, 15 But भीमसेन is much too engrossed in his thoughts to take any notice of this. He is still thinking of the loss of valour on the part of (I, 13 he recites again) युधिष्ठिर. I, 14. 17 The cetī takes this to be a good augury. Prince भीम's being angry is sure to be agreeable (प्रियं) to द्रौपदी. I, 14, 19–21 Normally द्रौपदी would have been deeply pained to learn that भीमसेन was in no mood to greet her. But under the circumstances she rightly observes 'this disregard too (अवधीरणा अपि) gives me (a great) consolation.' She therefore, does not want to disturb her 'lord' (नाथ). Instead, she takes a seat in a secluded place and is keen on knowing the resolve (व्यवस्तितम्–p. p. p. from वि+अव+सो to determine, an instance of नपुंसके भावे क्तः= व्यवसायम् accu. sing) of *the* person who would punish the enemy for his gross misbehaviour. The Cetī also joins her. 1, 14, 20 भीमसेन addresses सहदेव angrily– as yet he has not noticed द्रौपदी's arrival–'what did you say (किम), I should like to know (नाम), peace with five villages?' Obviously he wants to convey that all talk of peace is to no purpose. *He* would not let any be concluded.

(15) Construe: **कौरवशतं** समरे **न मथ्नामि** [किम्]। **दुःशासनस्य** उरस्तः **रुधिरम् न पिबामि** [किम्]। **सुयोधनोरू गदया न संचूर्णयामि** [किम्]। **भवतां नृपतिः** [इच्छति चेत्] **पणेन सन्धिं करोतु**। [वसन्ततिलका].

This verse is remarkable for more reasons than one. (i) Here there is the use of 'काकु' or modulation of voice in the first three sentences contained in the first three lines of the verse (ii) The verse is full of perspicuity or 'प्रसाद' – so important a quality from the point of view of *rīti* or style and (iii) the verse brings out in an unmistakable manner the determination of भीम to avenge the grievous wrongs दुर्योधन and दुःशासन had inflicted on द्रौपदी, whatever युधिष्ठिर may do by way of concluding a treaty with the enemical कुरुs. "Shall I not (मथ्नामि न ? = मथ्नाम्येव, present being used for future:. I certainly shall) pound down, out of anger, the hundred Kauravas ? Shall I not

drink the blood of Dus's'āsana from his chest ? (उरः+तस् , equivalent of the termination of the ablative case पञ्चम्यांस्तसिल्) Shall I not pulverise (संचूर्णयामि– lit reduce to powder), with my mace, the two thighs (ऊरू) of Suyodhana ?" " Most definitely, " Bhima wants to convey, " I shall do all this". He does not mind at all what युधिष्ठिर would say or do 'Your king (भवतां नृपतिः) is welcome to conclude a treaty (सन्धि करोतु) [if he wants], on a stipulation (पणेन) [such as that दुर्योधन should give to युधिष्ठिर five villages] ". भीमसेन means he would have nothing to do with such a treaty. He has already declared that he is no longer with his four brothers (Vide I, 9, 1 'अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः।). " भवतां नृपतिः " is quite significant, "युधिष्ठिर is 'His Majesty' to you three—अर्जुन, नकुल and सहदेव—I have chalked out my path independently. I am bent on pursuing it and punishing the wrong-doers". I, 15, 1–3. द्रौपदी is naturally very much pleased at this. The stage direction जनान्तिकम् brings out that the words she utters are part of what is regarded as an 'aside' i.e. भीमसेन and सहदेव at least are not able to hear the words. Read त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम्। अन्योन्यामन्त्रणं यत्स्यात् जनान्ते तज्जनान्तिकम् ॥ The जन here is of course the चेटी. The resolve of भीम crystallised in so many words was never-before-heard (पूर्वं श्रुतं श्रुतपूर्वं, न श्रुतपूर्वम् , अश्रुतपूर्वम्) by her. She, therefore, is keen on those words—first of their *kind—being uttered again and again.*

I, 15, 4, Bhīmasena is in his angry mood and out of sheer wrath he repeats 'मथ्नामि कौरवशतं etc.,' again. The *dramatic* effect of this would best be appreciated when a performance of the Veṇīsaṁhāra on the stage would be given [and watched]. भट्ट नारायण has a very good sense of the नाट्यात्मकता of such effects which are best appreciated when a play is staged by expert actors. I, 15, 4–9 Naturally सहदेव and भीमसेन carry on their discussion which was their 'प्रस्तुत' or matter-in-hand. सहदेव inquires of भीम whether he (भीम) understands the message (संदेश) sent by His Majesty (युधिष्ठिर) [to दुर्योधन] as void of meaning or significance. वि+उत्पन्न—lit. that which has arisen specially, that which has a significance, अ–व्युत्पन्न—insignificant. भीम really did not see any special point in the message. He bluntly asks 'what kind of significance is there contained in this (का पुनरत्र व्युत्पत्तिः) ?' सहदेव tries to bring out the significance of the massage to सुयोधन contained in I, 16.

(16) Construe :— इंद्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् [इति] **चतुरः ग्रामान् पञ्चमं च कंचित् एकं [ग्रामं] प्रयच्छ** । (अनुष्टुभ्).

The verse is simple as simple could be. 'Give us इन्द्रप्रस्थ, वृकप्रस्थ, जयन्त, वारणावत and any one as the fifth village.' It is curious however, that excepting वारणावतम् the other places are not mentioned in the lists contained in the महाभारत as those of places asked for by युधिष्ठिर. 'अविस्थलं वृकस्थलं माकन्दीं **वारणावतम्** । अवसानं भवत्वत्र किंचिदेकं च पञ्चमम्' ॥ Here only वारणावत is mentioned by the MB. This is उद्योगपर्व 31, 19. Again at उद्योगपर्व 71, 23 the list is given. The 2nd line of the verse reads 'अवसानं च गोविन्द कंचिदेवात्र पञ्चमम् ।' It is very difficult, therefore, if not impossible to guess how भट्ट नारायण prepared the list with 'कंचिदेकं च पञ्चमम् ।' being quite in consonance with MB but three places viz, इन्द्रप्रस्थ, वृकप्रस्थ and जयन्त being altogether different from what the महाभारत gives. Nor is there any truth in a suggestion made by some that these places are mentioned because at these places कौरवs had inflicted wrongs (अपकारs) on पाण्डवs. This is not borne out by the महाभारत. The interpretation of पञ्चमं = पञ्च पञ्चमहाभूतात्मकं देहमित्यर्थः माति नाशयति इति viz., **संग्राम** is fantastic, to say the least. This runs counter to the very spirit of the message which युधिष्ठिर was sending. भीम blames युधिष्ठिर and others for their attempts at concluding a treaty. If पञ्चम were equal to संग्राम, युधिष्ठिर with his शमप्रधानता would have been the last person to ask for it (Apart from this' संग्राम' need not be asked for. Those who are prepared for it actually start it). भीमसेन would have had no occasion to complain against युधिष्ठिर if the latter wanted संग्राम. But throughout this scene, भीमसेन is complaining against and he has broken away from युधिष्ठिर as well as अर्जुन, नकुल and सहदेव. Ultimately we are driven to venture the explanation, if explanation it is, that the list *need not be regarded as being a reminder of any previous specific wrongs, five in number , at all.* [Did five पाण्डवs want probably five villages ? I,8 mentions लाक्षागृहानल, विषान्न, सभाप्रवेश and पाण्डववधूपरिधानाकर्षण as also her केशाकर्षण. Is भट्ट नारायण making the number five of villages asked for have a relation to the their *five apakaras ?*] **इन्द्रप्रस्थ** sounds well with **वृकप्रस्थ** and so does **जयन्त** with वारणावतम् . भट्ट नारायण, therefore, is in general conformity with the source of his play, though the names of four places, probably he regarded as those regarding which he could differ from the MB. Only

वारणावत is common to the source viz the महाभारत and भट्ट नारायण's own composition, the वेणीसंहारम्.

I, 16, 1 भीमसेन wants the point to be clarified (ततः किम्) I, 16, 2–3 सहदेव i. e. भट्ट नारायण tries to read a meaning in the names of places viz., the उद्‌घाटन or pointing out (आविष्कार) of the places of grievous wrongs (अपकारस्थान) done by the कौरवs to पाण्डवs. As stated above, this it not warranted by the evidence of the epic dealing with the Mahàbhārāta war. विषभोजन, जतुगृहदाह and द्यूतसभा make only three अपकारs unless द्यूतसभा is taken to be equal to द्यूतसभे. Thus the number of अपकारs would come to four. Still the question remains that if four is regarded as the number of अपकारs why should there be any demand for *five* villages ?

I, 16, 4 भीमसेन is vehement (साटोपम्) and at a loss to know as to what would happen if such a revealing (उद्‌घाटन) of wrongs inflicted by the कौरवs were achieved ?

I, 16, 5–6 सहदेव pursues his own line of interpretation (1) Thus युधिष्ठिर's heart being apprehensive of the destruction of his own family would be made known to the entire world i. e. people would be convinced that by being prepared to accept just five places युधिष्ठिर strove his utmost to avoid fratricidal war and (2) along with that the impossibility of a treaty being concluded with सुयोधन who is in no mood for a compromise or any conciliatory measure (असंधेयता) would be brought out (प्रतिपादिता lit. caused to be stepped on to, i. e. made clear).

I, 16, 5--6 भीम's criticism is shattering. 'All this, O fool is to no purpose (न विद्यते अर्थः यस्य तत् अनर्थकम्).' The असंधेयता i. e. *unfitness* in the matter of being regarded as one with whom peace can be made was proved of दुर्योधन, long ago. "When we left here for forest and solemnly declared the annihilation of the Kuru host, the unfitness of दुर्योधन in matters of making peace was brought out".

सहदेव uses असंधेयता in the sense of the state of being irreconcilable. भीमसेन uses it with a twist. He uses असंधेयता to convey the state of *being unworthy of being approached for making peace.* भीमसेन's viewpoint is altogether different. He makes it clear in verse 17th.

(17) Construe : **क्रोधात् शत्रुकुलक्षयः युष्मान्** लोके **हेपयति** [**किम्**]। **दाराणां सभायां केशकर्षणं** [युष्मान्] **न लज्जयति** [किम्]। (अनुष्टभ्).

भीमसेन is out to shatter to bits सहदेव's explanation of the significance of the message. **'स्वगोत्रक्षयाशङ्कि'** is attacked by him with the phrase 'शत्रुकुलक्षयः'. Killing दुर्योधन, दःशासन and their supporters is killing the family of the enemy. Does that put you to shame? How strange indeed! (You are certainly to be congratulated for this extra-ordinary sense of decency). You are *not* ashamed, however, of the dragging by her hair of your wife (दाराणां)—and that too in the open assembly (सभायां) of kings 'नृपसदसि' as stated in 1, 11)? ह्रेपयति causal, 3rd person singular of ह्रि-जिह्रेति causes to be full of shame. लज्जयति—either from लज्ज or लज्ज् too, similarly is the form of the causal 'makes (you) ashamed of'. केशः कर्षणम् is केशकर्षणम्. भीमसेन who is a soldier out and out and believes in ' tit for tat 'holds the view that क्रोधात् शत्रोः कुलस्य क्षयः is the most natural thing. One ought to be proud of it. ' But here this very destruction of the family of the enemy out of wrath, is putting you to shame!!.' 1, 17, 1–2. Draupadī's 'aside' (जनान्तिकम् —जनस्य अन्तिके यथा स्यात् तथा) is at once a sad comment on युधिष्ठिर अर्जुन, नकुल and सहदेव and a compliment, richly deserved of course, to भीम. 'These *would not be* ashamed (of the indignity inflicted on me). Dont you, at least (तावत्)forget it..' I, 17, 3 भीमसेन has thus dismissed the 'significance' of the message sent with the purpose of concluding a treaty with the कुरुs. He is reminded, it is evident, that द्रौपदी was expected to arrive where he, as requested by सहदेव, was waiting for her (I, 12, 11–12 'अत्रोपविश्यार्यः पाल्यतु कृष्णागमनम् ।) Bhīmasena feels it was high time she arrived. 'How does Pāncālī tarry ?' The author of the वेणीसंहार is keen on showing how भीम's angry mood could not tolerate even the idea of a 'पणेन संधि'. Immediately after भीम has shown his intolerance he is reminded of the need for taking his leave of पाञ्चाली ('आमन्त्रयितव्यैव पाञ्चाली' stated earlier.) How is it she is not yet coming ? There is no dosing on the part of भट्ट नारायण. On the contrary he has delineated भीम very skilfully and graphically. Actually द्रौपदी had come, though she was on purpose standing at a distance from भीम just with the intention of ascertaining what was the determination of her lord (I,14,19-20). She was ' एकान्ते उपविष्टा.' The result was that though सहदेव had noticed her arrival, Bhīma was altogether in the dark about it. I,17,4-5 सहदेव's 'का खलु वेला.,"... how long a period of time has passed since her ladyship's arrival, is quite appropriate. The Sanskrit idiom requiring the genitive of a

person *after* whose arrival etc. time has passed is well worthy of being noted. ('सुदीर्घः खलु काल: कविकुलगुरोरुपरतस्य ' would thus mean ' a very long period of time has passed since the death of the best of the group of poets'). "under the influence of the vehemence (आवेश) of anger (रोष), though come, she has not been noticed by the noble brother."

I, 17, 6–7 भीम is very courteous. He wants to make amends for not having known that द्रौपदी had arrived. वर्धित: अमर्ष: येषां ते वर्धितामर्षा: तै: वर्धितामर्षै: where अमर्ष= anger. ' न मन्युं कर्तुमर्हसि= *please*, do not be angry.' I, 17, 8–9 द्रौपदी replies that there was no reason for her to be angry, as he was *not* indifferent [उदास्तीन] on the contrary he was angry with the enemy and those who thought of concluding a treaty with the enemy. I, 17, 10–14 The soldier is adept in प्रियाराधन as is brought out by the stage direction हस्ते गृहीत्वा...etc. He is out to learn why द्रौपदी is dejected. The latter's answer is 'when *you* are near, what is the cause for being dejected?' भीमसेन himself understands, however, as soon as he sees द्रौपदी's hair why she is dejected. ' The dishevelled hair are telling the whole story:' (केशानवलोक्य) अथवा किमावेदितेन. This is another idiom. That which is of no use is put in the instrumental and the one *to whom* it is of no use is put in the genitive. Thus 'अन्धस्य दीपेन किम्'. This passage, as well as the *18th* verse have a bearing on the *title* of the play. आवेदितम् is an instance of नपुंसके भावे क्त: and is synonymous with आवेदनम्. It was the mass of hair, undecorated, uncared for, left hanging loosely, tied with a single knot, on her back by द्रौपदी which made भीम feel the indignity very much (This is भट्टनारायण's own modification in the MB account). It was on this account that he resolved that he would avenge the insult and with his hands red with the blood of दु:शासन and body covered with blood-stains of दुर्योधन would rearrange (सं + हृ) the hair of पाञ्चाली. Hence the 'वेणीसंहार'त्व of the वेणीसंहार.

(18)Construe: **यत् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च [सत्सु] पाञ्चाल राजतनया इमां दशां वहते।** (अनुष्टुभ्).

भीमसेन has said it was no use द्रौपदी's telling him i. e. it was not at all necessary for her to tell anything. The plight (दशा) of द्रौपदी, even when the sons of Paṇḍu were alive and had not gone far away (दूरम्) on a journey — of द्रौपदी the *daughter of the king* of Pāncālas- was eloquent as eloquent could have been. प्र+ वस् p. p. p. प्रोषित; न प्रोषिता:

अप्रोषिताः, तेषु अप्रोषितेषु (agreeing with पाण्डुपुत्रेषु सत्सु) the whole being a locative absolute construction. पाञ्चालराजतनया is quite significant. That a *princess* should be reduced to such a plight while her husbands are hale and hearty and *not* gone on a long journey ! How miserable ! भट्टनारायण is a skilled artist. He does not *mention* in so many words the विरहिणीव्रतधारण of द्रौपदी. On the contrary, with words the simplest and yet the choicest he graphically conveys to the readers (or spectators) of his play, the sheer helplessness to which the नायिका is reduced. द्रौपदी is a विरहिणी, though no विरहिणी. This last is *suggested* by the dramatist. 'इमां दशाम्' is a euphemism for 'विरहिण्या विपन्नावस्थाम्'. I, 18, 2 द्रौपदी wants her maid servant to tell भीम the *fresh* reason for her grief. 'कोऽन्यो मम परिभवेण खिद्यते।'—'who else will be pained (खिद्यते) at my insult (परिभव)?'–is one of the many passages that prove abundantly that it was on 'नाथ (भीमसेन)' and on none else that द्रौपदी had pinned her faith for the insult inflicted on her being avenged. I,18,5 'इतोऽप्यधिकतरम्' greater even than this--as ordered by द्रौपदी the चेटी begins to tell भीम regarding the fresh cause of द्रौपदी's dejection—and even *stronger* (अधिकतर) than what भीम had guessed. I,18,6 भीम has no patience with the one who has been responsible for this fresh visitation of misery on द्रौपदी—'Tell me, Buddhimatikā [be quick about it]'.

(19) Construe: **कौरव्यवंशदावे अस्मिन्** (मयि) **कः एषः** मुक्तवेणीम् **एनां कृष्णां** (मुक्तवेणीं कृष्णां) धूमशिखाम् इव **स्पृशन् शलभायते**। (अनुष्टुभ्).

भीम asks, "who is it that behaves like a moth (शलभः a moth, स इव आचरति शलभायते a denominative) in me here (अस्मिन्= मयि) that am the forest–con–flagration (दावः = दवाग्नि) to the bamboos (वंश) in the form of the family (वंश) of कौरव्य i. e. धृतराष्ट्र , [rudely] touching (स्पृशन्) this (एनां when एतां would be correct the former is permissible if the pronominal form contains an अन्वादेश i. e. reference of what has already been referred to by the proper form) कृष्णा (dark-complexioned द्रौपदी), with her braid (वेणी) unloosed (मुक्त), like one touching the dark (कृष्णा) line of smoke (धूमस्य शिखाम्) that has set up (मुक्त) a column (वेणी)?"

In short, according to भीम to touch द्रौपदी was the same thing as to touch the line of smoke of the forest–conflagration i. e. (to invite not only trouble but) to court death. The author has the वह्निपतङ्गन्याय in view. The moth once it has come within the orbit of fire is

sure to be reduced to ashes. For anybody to treat द्रौपदी rudely or impolitely was the same thing as to incur भीमसेन's all consuming wrath.

कुरोः विचित्रवीर्यस्य (कुरु signifies descendants of कुरु) अपत्यं **कौरव्यः धृतराष्ट्रः** इति यावत् । तस्य वंशः कुलमित्यर्थः (family) एव वंशः (bamboo) i. e. वेणुः (जातावेकवचनम्) तस्य दावः (forest–fire) तस्मिन् । The शाश्वतकोश has the following to say about दाव **वने** च **वनवह्नौ च दवो दावः** प्रकीर्तितः । For वंश meaning a family as well as a bamboo read ' वंशः संघेऽन्वये **वेणौ**'— इत्यभिधानचिन्तामणिः. The compound कौरव्यवंश thus is equal to ' कौरव्यवंशवंश् ' in point of sense. The form कौरव्य according to बालमनोरमा is to be thus explained: कुरोरपत्यं कुरूणां राजेति वा विग्रहः । The सूत्र according to which this form is arrived at is ' कुरुनादिभ्यो ण्यः ' पा० 4, 1, 772. As भीमसेन is the forest-conflagratian (this is one रूपक) and some one offending is *consequently* the moth (शलभ), here there is the figure of speech called परम्परितरूपक contained in the verse. As वंशः is used *at one and the same time in more senses than one*, there is श्लेष (or paranomasia too). The अलंकार in the verse, therefore, is श्लिष्टपरम्परितरूपक.

1, 19, 3-4 The cetī begins telling भीमसेन about the fresh and stronger cause of द्रौपदी's dejection. अम्बया सहिता accompanied by the mother i. e. Kuntī–as गान्धारी was elder she deserved to be paid homage to by the mother of Pāṇḍavas. समानः पतिः यस्याः सा सपत्नी a co- wife. सपत्नीनां वर्गः (समूहः) सपत्नीवर्गः–ष. त. सुभद्रा प्रमुखा यस्य सः सुभद्राप्रमुखः, तेन सुभद्राप्रमुखेण। 1, 19, 5 भीमसेन though hot-tempered and in his mood of that moment against the policy of युधिष्ठिर, normally appreciated the propriety of द्रौपदी going for paying her respect to गान्धारी. ' वन्द्याः खलु गुरवः । ' is one of the many happy generalisations in which the वेणीसंहार abounds. ततः ततः. lit [what किम् to be regarded as अध्याहृत] after that, after that (तस्मादनन्तरं किं जातम् ।).

I, 19, 6–7 The चेटी says that द्रौपदी while returning after having paid respect to गान्धारी was seen by भानुमती—but as I, 19, 8 shows, भीम is all full of anger on this account viz the queen was seen by *the* wife of the enemy. This in itself is, according to him, valid enough reason for the queen's being angry. स्थानम literally place is here equivalent to समुचित कारणम् idiomatically. I, 19, 11 ' सगर्वम् ' and 'ईषद् विहस्य' "with pride and having smiled a little as also सखीजने दत्ता दृष्टिः यया तया सखीजनदत्तदृष्ट्या which adds insult to injury,—add fuel to the fire of भीम's wrath. I, 19, 12 As it was, भीम could not do anything at least

immediately to counteract the insulting behaviour of 'the wife of the enemy' (**उक्ता च** — 'you mean the queen was also *addressed* by her ?' oh–what can we do about it!) I, 19, *14–15* भानुमती's words are full of insinuation. इति श्रूयते So is being learnt. I don't know definitely. प्रार्थ्यन्ते [Five villages] are being *begged* for. After all the ' brave ' पाण्डवs are content with just *five* villages, for which they are *requesting* the कुरुराज. तत् किमिदानीं–then why this fuss of following the vow of a विरहिणी ? The पाण्डवs never, never, will be the rulers of the earth. It is idle to hope that at any future date द्रौपदी will be a सम्राज्ञी. She has to be content with the lot of being the wife of five husbands who have practically gone on their knees before the mighty कुरुमुख्य. ' The earlier the mass of hair kept hanging loosely on her back is tied up by you, oh द्रौपदी, the better ! I,19,16. भीमसेन tries to convince सहदेव of the propriety of his (भीम's) attitude. ' Have you heard this, Sahadeva (—a fresh proof of the indignity that Draupadī is required to suffer because of the शमप्रधानता, क्षमाशीलता of युधिष्ठिर) ? I, 19, 17 सहदेव replies '*nothing better* could have been expected of her; just this is appropriate for her just this could have been natural on her part'. The reason viz, vitiating company, follows, which सहदेव introduces with 'पश्य ' (see—)

20 Construe **स्त्रीणां हि चेतांसि साहचर्यात् भर्तृसदृशानि भवन्ति । मधुरा अपि हि वल्ली विषविटपिसमाश्रिता** (सती) **मूर्च्छयते** । (आर्या).

'The hearts (चेतांसि) of women become similar to those of their husbands (भर्तृसदृशानि) by reason of close association.' This means the wife soon partakes of the wickedness of her husband. This is inevitable. As an instance supporting the generalisation is the particular case of " a creeper (वल्ली=लता) which though it is sweet (मधुरा अपि) (-by itself-) causes persons (tasting it) to fall into a swoon as it (the creeper) has resorted to (समाश्रिता–सम्यक् यथा स्यात् तथा **आश्रितवती**, an example of **कर्तरि क्तः**) a poisonous tree." The अलंकार in the verse evidently is सामान्यस्य विशेषेण समर्थन type of अर्थान्तरन्यास. विषयुक्तः विषपूर्णः **विषात्मकः** (वा) विटपी विषविटपी विषवृक्षः इत्यर्थः । विटपाः शाखाः अस्य सन्ति इति विटपी ।मूर्च्छयते is considered to be wrong by many who argue that the act conveyed by the verb is not done for itself (आत्मनः कृते) by the creeper and that therefore मूर्च्छयति a form of the परस्मैपद would have been appropriate. Usage, however, does not warrant this highly technical

objection. 'रूढि' has bypassed 'शास्त्र' here as in many other cases (शास्त्राद्रूढिर्बलीयसी).

1, 20, 1 भीमसेन naturally wants to know the reply द्रौपदी gave to भानुमती's insulting question. From अभि + धा p. p. p. is अभिहित lit what has been said or uttered. I, 20. 2–3 The चेटी answers that the queen was not required to make an answer. Her servant (परिजन-परितः वर्तमानः जनः lit one from among the retinue) managed it all right. If the queen were without her retinue, she would have been required personally to give a re-joinder. As it was, द्रौपदी was not required to pay even that much attention to भानुमती. The answer of the चेटी shows that she herself was greatly devoted to द्रौपदी and, therefore, did not wait for द्रौपदी giving the answer. What was the परिजन there for, otherwise? I, 20, 6–7 The चेटी's answer is quite spirited. 'So long as *your* (युष्माकम्) mass of hair (केश–हस्त) is not untied, *how* can that of the queen be tied up?' The suggestion is that द्रौपदी would be tying up her hair only after भानुमती and other from among the women on the Kaurava side were compelled to untie theirs *on the loss of their husbands in the war in which* पाण्डवs *were bound to come out triumphant.* As matters stood both द्रौपदी and भानुमती could not be 'संयमितकेशे' at one and the same time. If भानुमती really was very keen on द्रौपदी being 'संयमितकेशा' she had to be prepared to be 'मुक्तवेणी' herself. I, 20, 8–9. As is only expected भीम is mightily pleased to learn how बुद्धिमतिका gave a spirited retort to भानुमती as was demanded by the occasion. साधु=साधु कृतम् well done i. e, *bravo*! 'तदभिहितं यदस्मत्परिजनोचितम्' is भीम's appreciation of the splendid performance of the चेटी. 'You have said [precisely] that which is worthy of *our* servant'. "A spirited servant of spirited masters"–would do full justice to the service the चेटी rendered to द्रौपदी. भीमसेन grows impatient and solemnly declares that before long (अचिरेण कालेन), in a *very* short period of time (एव), he would put an end to this humiliation to which the 'daughter of the king of Pāncālas' has been subjected.

21 Construe : चञ्चद्भुजभ्रमितचण्डगदाभिघातसंचूर्णितोरुयुगलस्य सुयोधनस्य स्यानावनध्दघनशोणितशोणपाणिः **भीमः तव कचान् [हे] देवि, उत्तंसयिष्यति** । (वसन्ततिलका).

O queen! भीम will decorate (उत्तंसयिष्यति) your hair (कचान्)—भीम with his hands (पाणि) red (शोण) on account of the blood (शोणित=रुधिर) of Duryo-

dhana (सुयोधनस्य) which would be collected in a mass (स्त्यान p. p. p. of स्त्यै-स्त्यायति, स्त्यायते), congealed or co-agulated (अवनध्द–p. p. p. from अव+नह् to be congealed) and thick (घन)–of दुर्योधन who will have the pair of his thighs (उरुयुगल) pulverised or pounded down (सं–चूर्णित) by the mighty strokes (अभि–घात from अभि+हन् to strike hard) of my mace (गदा), terrible [on its part] (चण्ड) and caused to move round (भ्रमित) or brandished by my restless (चञ्चन्तौ) arms (भुजौ).

चञ्चन्तौ च तौ भुजौ च ताभ्यां भ्रमिता च चण्डा च असौ गदा तस्याः अभिघाताः तैः संचूर्णितम् उर्वोः युगलम् यस्य सः तस्य चञ्चद् ..... युगलस्य qualifying सुयोधनस्य to be connected with स्त्यानं च अवनध्दं च घनं च शोणितम् तेन शोणौ (रक्तवर्णौ) पाणी यस्य सः— स्त्याना...शोणपाणिः—ब० In fact the compound should have begun with चञ्चद्... and continued up to the end of the third line शोणपाणिः. The splitting up of the समास is not in keeping with strict rules of grammar. But as any one with a fair acquaintance with Sanskrit language can easily understand the way in which the parts of the compounds are to be connected with each other, it is not regarded as wrong. Sanskrit commentators [like मल्लिनाथ] observe on all such occasions 'सापेक्षत्वेऽपि गमकत्वात्समासः।'

I, 21, 1 द्रौपदी's question 'किं नाथ, दुष्करं त्वया परिकुपितेन।' 'what, my lord, is difficult of achievement to you, excessively angry ?' is a rhetorical question with the answer न किंचिदपि contained in it. This is called प्रश्न अलंकार according to Sanskrit अलंकारशास्त्र. Though about भीम's capacity to kill दुर्योधन, द्रौपदी had not any the least doubt, she had a misgiving that भीम's brothers–अर्जुन, नकुल & सहदेव– having a different प्रकृति or स्वभाव and therefore a different philosophy of life would *not agree*. She, therefore, expresses a *pious wish* 'may your brothers by all means (lit in all ways, सर्वथा) accept your resolve—be favourably disposed (अनु+ग्रह् to be favourably disposed, potential 3rd p. plural is अनुगृह्णन्तु) to it'. I, 21, 1 सहदेव declares 'it has been accepted by us'— as he believed that others too would not object to the resolve to wreak vengeance on the wicked Kururāja. I, 21, 2 Behind the curtain, there arises a great tumult (महान् कलकलः) at this juncture. This was not quite expected. Hence all listen to the confused sound with amazement (विस्मयेन सहितं यथा स्यात् तथा).

22 Construe: मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः, कोणाघातेषु गर्ज-त्प्रलयघनघटान्योन्यसंघट्टचण्डः, कृष्णाक्रोधाग्रदूतः, कुरुकुलनिधनोत्पातनिर्घातवातः, अस्मर्त्सिंहनाद-प्रतिरसितसखः **अयं दुन्दुभिः केन ताड्यते**। (स्रग्धरा).

Bhīma asks 'By whom (केन) is this drum (दुन्दुभि) being beaten (ताड्यते passive 3rd person sing of ताड् to beat)—this drum which is deep (धीरः) like the sound (ध्वान) of the मन्दर mountain, moving (चलन्) in the caverns (कुहर) flooded (प्लुत) with the water (अम्भः n) of the ocean (अर्णव) agitated (आयस्त) in the course of churning (मन्थः = मन्थनम्)–which is terrible (चण्ड) like the mutual (अन्योन्य=परस्पर) clash (संघट्ट–close impact) of masses (घटा) of clouds (घन) at the hour of the universal destruction (प्र–लय) rumbling (गर्जत्)[deeply] on occasions of receiving strokes (आघातेषु) of the sticks (कोण) which [further] is the messenger sent a head (अग्रदूतः) by the anger (क्रोध) of द्रौपदी (कृष्णा) and the stormy (or destructive निर्घात – from the root नि+हन्) wind (वात) a portent (उत्पात) of the annihilation (निधन) of the Kuru family (कुरुकुल)[and] a companion (सखा) of our lion-like [war-] cry (सिंहनादः–समरशब्दः so called ∵ it is very loud) ?"

मन्थे (or मन्थेन मन्थनक्रियया इति यावत्) आयस्तः यः [क्षीरपूर्णः] अर्णवः समुद्रः तस्य अम्भः जलं तेन प्लुतानि कुहराणि गुहाः यस्य, तथाभूतः च चलन् च यः मन्दरः एतत्संज्ञकः पर्वतः तस्य ध्वानः ध्वनिः इव धीरः गम्भीरः । कोणानाम् of (sticks) आघाताः (strokes) कोणाघाताः, तेषु कोणाघातेषु । गर्जन्तःच ते प्रलयघनाः प्रलयकालीनाः घनाः इत्यर्थः च तेषां घटाः समूहाः तासां अन्योन्यं परस्परं संघट्टः संघर्षणम (close impact) , स इव चण्डः भीषणः । कृष्णायाः द्रौपद्याः क्रोधस्य कोपस्य अग्रदूतः messenger sent ahead, harbinger कुरोः कुलस्य निधनं विनाशः तस्य उत्पातः उत्पातभूतः अशुभसूचकः निर्घातवातः । In fact निर्घात itself means stormy wind and besides there is the word 'वात' at the end of the compound. On such occasions words like निर्घात are rendered differently. They are taken to have only the adjectival force. Thus निर्घात '*stormy*' वातः = wind, अस्माकं सिंहनादः (सिंह-गर्जनसदृशः) समरशब्दः तस्य प्रतिरसितं प्रतिध्वनिः (reverberation, echo) तस्य सखा अस्मत्सिंहनादप्रतिरसित**सखः** where **सखा** becomes सख according to 'राजाहः सखिभ्यष्टच्' राजन्, अहन् सखिन् have the 'अ' ending at the end of तत्पुरुष compounds, according to पाणिनी 5, 4, 91. The verse is remarkable for the alliterative effect **ध्वान धीरः, घन घटा, कृष्णाक्रोधाग्र...** कुरुकुलनिधनोत्पातनिर्घातवातः etc. The metre chosen is admirably suited to the thought to be conveyed. र्ण, **मन्दरध्वानधीरः गर्जत्...प्रलय अग्रदूतः** the रेफs are all deliberately employed to bring out the terrible nature of the sound of the drum. Thus sound and sense are well matched with each other.

I, 22, 1-2 Immediately after भीम has recited I, 22, the chamberlain of युधिष्ठिर enters in a confused state and intend, to say something about 'the divine Vāsudeva'. At the mention of the name

of Vāsudeva all rise (समुत्तिष्ठन्ति) having folded their hands reverently (कृत: अञ्जलि: यै: ते कृताञ्जलय:). I, 22, 3 भीम is all hurry to know where He is: *The whole of this episode is very dramatic and* भट्टनारायण *has managed it skilfully.* I, 22, 4 The कञ्चुकी continues his story 'by Suyodhana enraged (अमर्षितेन—अमर्ष: संजात: अस्य according to तदस्य संजातम् इति तारकादिभ्य : इतच् , तेन) at the partiality to पाण्डवs...' भीमसेन was afraid 'Vāsudeva was bound down (संयत) i. e. taken prisoner, by दुर्योधन but learns from the कञ्चुकी that only an effort to bind Vāsudeva was made (संयन्तुमारब्ध:). The chamberlain narrates how the divine Vāsudeva the high-souled one (महान् आत्मा यस्य स:) showed his universe-form (विश्वरूप), how due to the encounter (संपात) of the lustre of that form, the कुरुकुल fell into a swoon (मूर्च्छित,) how the Lord disregarded it (अव+धू to disregard, अवधूय is the (ल्यबन्त or gerund from it) and entered the vicinity of "our camp" (अस्मच्छिबिरस्य संनिवेशम्) and is desirous of seeing the Princes" The Lord's showing the विश्वरूप to the कुरुकुल which violated the fundamental rule that a दूत is not to be ill treated is put to a dramatic use by भट्ट नारायण. In the MB दुर्योधन, दु:शासन etc are shown to have conspired to capture श्रीकृष्ण but they were frustrated by सात्यकि who disclosed their evil intention to कृष्ण, धृतराष्ट्र etc. धृतराष्ट्र then reprimanded his son दुर्योधन very severely. This is one more instance of भट्टनारायण's modification in the source of the play effected by him with a view to achieving his dramatic purpose.

In the महाभारत, कृष्ण manifests his विश्वरूप *after* दुर्योधन is taken to task for his mis-demeanour by धृतराष्ट्र. In the Veṇīsaṁhāra, कृष्ण manifests his विश्वरूप to the कुरुकुल as soon as attempts to take him prisoner were made. In the भगवद्गीता at chapter XI the विश्वरूपदर्शन of श्रीकृष्ण is set forth at full length. The following may be quoted with a view to giving some idea of the same: अनेकवक्त्रनयनमनेकाद्भुतदर्शनम् । अनेकदिव्याभरणं दिव्यानेकोद्यतायुधम् । दिव्यमाल्याम्बरधरं दिव्यगन्धानुलेपनम् । सर्वाश्चर्यमयं... 10–11 also बहूदरं बहुदंष्ट्राकरालं दृष्ट्वा लोका: प्रव्यथितास्तथाहम् ॥ २३ लेलिह्यसे ग्रसमान: समन्ताल्लोकान्समग्रान्वदनैर्ज्वलद्भि: । तेजोभिरापूर्य जगत्समग्रं भासस्तवोग्रा: प्रतपन्ति विष्णो ॥ ३० etc. – in fact the whole chapter deserves to be carefully read.

I, 22, 11-13 भीम ridicules (सोपहासम्) दुर्योधन's intention to bind श्रीकृष्ण down. He imagines दुर्योधन is standing there before him in space (आकाशे), fixes his gaze on the figure of दुर्योधन thus imagined

and addresses himself to him. पांसु+लच् possessed of dust i. e. tainted, stained, therefore metaphorically 'a bane'. Cf मांसल from मांस where also 'ल' is added in the sense of 'possessed of'. 'एव...निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम्' 'when you have thus transgressed (अतिक्रान्त) the limit, the anger of the पाण्डव's need be only (मात्र) an outward instrument (निमित्त)'. This means that the transgression of limit on the part of दुर्योधन is bound to bring it's nemesis. पाण्डवs need not do much. I, 22, 14–15 सहदेव's query is natural. He thought that the wretch of a Suyodhana would at least know [and duly respect] the divine Lord in His real form. I, 22, 16 भीमसेन brings out the difficulty in knowing the divine lord – especially for the evil-souled fool (दुरात्मा मूढः) that दुर्योधन was.

(23) आत्मारामाः निर्विकल्पे समाधौ विहितरतयः, ज्ञानोत्सेकात् विघटिततमोग्रन्थयः, सत्त्वनिष्ठाः [मुनयः] यं कम् अपि तमसां ज्योतिषां वा परस्तात् [विद्यमानं च] वीक्षन्ते, तम् **अमुं पुराणं देवं मोहान्धः अयं** [दुर्योधनः] **कथं वेत्तु**। (मन्दाक्रान्ता).

भीम asks 'How can this one (अयं) i. e. दुर्योधन who is blind (अंधः) on account of infatuation (मोह) know (वेत्तु) this ancient (पुराणं explained as 'पुरा नवं' i. e. प्राचीनम्) god (देवं)—whom ['sages' to be supplied] who take delight in the self (आत्मारामाः आत्मनि आसमन्तात् रमन्ते ते), who have fixed (विहित lit kept) their love (रति) on concentration (समाधिः m. from सम्+आ+धा lit to keep well, to concentrate∴ concentration) in which there are no different alternatives (निर्गताः विकल्पाः कर्ताकर्मकरणरूपा **ज्ञातृज्ञेयज्ञानस्वरूपाः** वा यस्मात्स सः तस्मिन्) i. e. where the distinctions [called त्रिपुटी] such as the knower, the object known and the process of knowing has vanished, who on account of the profuseness (lit sprinkling उत्सेक-from उत्+सिञ्च्) of knowledge have their knot of ignorance (तमसः ग्रन्थिः) untied (विघटित–विरुध्दं यथा स्यात्तथा घटित) [and] who [consequently] have taken a firm stand on *sattva* or goodness (सत्त्वनिष्ठाः) realise (वीक्षन्ते lit see) as being some extraordinarily or indescribably great one (कम् अपि an idiomatic combination of the form of the pronoun किम् and अपि) who is beyond both darkness (तमसाम्) as well as (वा = च) lustre ?" कथं वेत्तु is a rhetorical question, the obvious implication being नैव विद्यात्. The reason is conveyed by मोहान्धः which is equal to मोहान्धः सन् 'blind through infatuation that he is.' The cause मोहान्धता, of अज्ञान (कथं वेत्तु), the effect, is *indircctly* conveyed and there is no तृतीयान्त or पञ्चम्यन्त word used by the author for bringing out the cause – and – effect – relationship. The verse, therefore, is an

instance of the काव्यलिङ्ग or हेतु अलंकार. The verse is reminiscent of Upaniṣadic phrases. 'तमसां परस्तात्' and 'ज्योतिषां परस्तात्' are unmistakably echos of Upaniṣadic terms. In the बृहदारण्यक there is the phrase 'ज्योतिषामपि ज्योतिः' and there is 'तमसः परम्' in the S'vetās'vatara. In the Bhagavadgītā, XIII, 17 we get 'ज्योतिषामपि तज्ज्योतिस्तमसः परमुच्यते।' But the Gītā too is only echoing the Upaniṣads. भीमसेन regards वासुदेव as the incarnation of the Highest, therefore identical with the Highest. Now, this Highest, only those who have taken a firm stand on Goodness [or 'Existence'] (सत्त्वे निष्ठा येषां ते सत्त्वनिष्ठाः) can realise (वीक्षन्ते). Cf the Gītā phrase 'नित्यसत्त्वस्थाः' and also 'निस्त्रैगुण्याः'. These persons ever take delight in their self (आत्मन्) or inner essence. They are those who have their love (रति) fixed on concentration which is undifferentiated i. e. where according to the Upaniṣadic principle 'ब्रह्मविद् ब्रह्मैव भवति।' the knower of the Highest becomes the Highest and where therefore the threefold distinction viz ज्ञाता, ज्ञेय, ज्ञान does not any longer exist. These persons who are spiritually on a very high level, if indeed, not on the highest, have the knots of ignorance (तमस् = अज्ञान) severed or rent asunder due to the abundance (उत्सेक) of knowledge they have. As a result they are firmly established in सत्त्व. This verse is an eloquent testimony of भट्टनारायण's intimate acquaintance with Vedāntā ('आत्मारामाः', 'तमसां ज्योतिषां वा परस्तात्' 'विघटिततमोग्रन्थयः' which last reminds one of 'भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंशयाः।') of the पातञ्जल योग where यम, नियम, आसन, etc are to enable a person to have control over the mind (योगश्चित्तवृत्तिनिरोधः) and ultimately become so अंतर्मुख that as a result of practising *yoga* he becomes one with the Highest. As the बृहदारण्यक brings out the persons reach a stage where all duality ceases to be 'तत्र केन कं पश्येत् केन कं श्रृणुयात्।' etc. Realising the Highest is possible for a microscopic minority of those who have disciplined their life in such a way as to suit the purpose of the realisation i. e. for those who are spiritually on a high level. Duryodhana, far from having any such equipment to his credit, is ever under the influence of तमस् and therefore blind through infatuation. How can he ever realise the ancient god? सत्त्व, रजस्, तमस् are terms employed by Sāṁkhyas the followers of Kapila. The Gītā employs them, though the ultimate metaphysical stand of the Gītā is not dualistic like that of the सांख्यs but monistic ('उत्तमः पुरुषस्त्वन्यः' 'वासुदेवः सर्वम्' 'अक्षरं परमं ब्रह्म'). As भट्टनारायण has drawn upon the MB for his play, it is

not at all surprising that he should have been influenced by the philosophy of the Gītā. The present verse, therefore, brings out his aquaintance with Upaniṣads, (Pātanjala) Yoga, Sāṁkhya and the Gītā stand where the dualism is transcended by going beyond अव्यक्त or lower ब्रह्म, and अनन्ता: पुरुषा : and tracing aught to the Highest Reality called as 'अक्षरं परमं ब्रह्म' or as 'पुरुषोत्तम' or 'वासुदेव.' For 'तं मोहान्धः कथमयममुं वेत्तु' read Gītā XIV, 9 cd 'ज्ञानमावृत्य तु तमः प्रमादे सञ्जयत्युत।'

I, 23, 1-2 जयंधर is the name of युधिष्ठिर's कञ्चुकी, भीमसेन wants to learn what the 'elder brother' is doing. The कञ्चुकी says that भीमसेन would learn it on having personally gone and ascertained His Majesty's अध्यवसित lit resolve. I,23, 3 - 4 Behind the curtain there is tumult again and some one addresses himself to द्रुपद, विराट etc—the leaders of पाण्डवs' अक्षौहिणीs as also the principal warriors from the कौरवs' army.

(24) Construe: यत् सत्यव्रतभङ्गभीरुमनसा [युधिष्ठिरेण] यत्नेन मन्दीकृतम्, यत् शमवता कुलस्य शान्तिम् इच्छता [तेन] विस्मर्तुम् अपि ईहितम्, तत् इदं नृपसुताकेशाम्बरा-कर्षणैः द्यूतारणिसम्भृतं **महत् यौधिष्ठिरं क्रोधज्योतिः कुरुवने जृम्भते** (शार्दूलविक्रीडितम्).

Here (इदम्) that (तत्) flame (ज्योतिः n lit *lustre*) in the form of wrath, belonging to युधिष्ठिर (युधिष्ठिरस्य इदम् इति यौधिष्ठिरम), which is great (महत्) i. e. strong, and which is accumulated (संभृतम्) or fed by the sacrificial sticks (अरणी) in the form of gambling (द्यूत) by dragging (so many times) the hair (केश) and garment (अम्बर) of the King's (Drupada's) daughter, which was rendered dull (न मन्दम् अमन्दम्, अमन्दम् मन्दं कृतं मन्दीकृतम्) with great effort by युधिष्ठिर with his mind apprehensive (भीरु मनः यस्य सः) of the breaking (भङ्ग) of the vow (व्रतं) of truth and which was desired (ईहितम्= इच्छितम्) to be even forgotten (विस्मर्तुम् अपि) by him possessed of peace (शमवता) and wishing peace of the family (कुलस्य शान्तिम् इच्छता)—here does that grow (जृम्भते) in the forest in the form of the Kurus. क्रोधः एव ज्योतिः। द्यूतमेव अरणी तयोः संभृतम्। कुरवः एव वनम्। In all these there is अभेद between the उपमेय and the उपमान and one identification is the cause of another. The verse, therefore, contains in it an instance of the परंपरित रूपक अलंकार. सत्यव्रतभङ्ग is the violation of the vow of remaining in the forest for a period of twelve years and *in cognito* for one year more. युधिष्ठिर wanted very scrupolously to observe the vow.

I, 24, 1 To भीम this spread of आर्य's lustre is only welcome ('let it spread, let it spread'). I, 24, 4-5 द्रौपदी inquires why every moment

the war–drum is being beaten. प्रलये जलधरः स इव मांसलः lit fleshy i. e. deep like the clouds at the time of the universal destruction. I, 24, 6-8 भीमसेन replies that a sacrifice is proceeding—sacrifice in the form of war. The idea is fully worked out in—

(25) Construe: वयं चत्वारः ऋत्विजः, स भगवान् हरिः कर्मोपदेष्टा, नरपतिः सङ्ग्रामाध्वरदीक्षितः, पत्नी गृहीतव्रता, कौरव्याः पशवः, प्रियापरिभवक्लेशोपशान्तिः फलम, यशोदुन्दुभिः राजन्योपनिमन्त्रणाय स्फीतं रसति। (शार्दूलविक्रीडितम्).

भीम gives a detailed description of the sacrifice in the form of war (रणयज्ञः). "We four (brothers i. e. भीम, अर्जुन, नकुल and सहदेव) are officiating priests (ऋत्विजः nominative plural of ऋत्विज् an officiating priest); that divine (भगवान्–possessed of powers which are six in number 'षण्णां भग इतीरणा'; they are अणिमा लघिमा etc., another way of understanding the term भगवान् is indicated in the following verse : " ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषतः। भगवच्छब्दवाच्यानि विना हेयैर्गुणादिभिः ॥ "Viṣṇupurāṇa, 6, 5, 79.) Hari i. e. Kṛṣṇa is the one who instructs us in the rite (कर्म i. e. याज्ञिकं कर्म). The lord of man i. e. king Yudhiṣṭhira has been initiated (दीक्षा अस्य सञ्जाता इति दीक्षितः) in the sacrifice (अध्वरः = यज्ञः–न ध्वरति इति अध्वरः one that does not perish or न ध्वरा हिंसा यस्मिन् सः as यज्ञीया हिंसा is not regarded as हिंसा 'यज्ञीयाया हिंसाया अहिंसात्वात्') of the war (संग्राम) and his wife (पत्नी) i. e. Draupadī has taken the vow i. e. युधिष्ठिर is the यजमान and द्रौपदी as the यजमानपत्नी is observing the necessary vow for carrying out the sacrifice. The victims (पशवः) or beasts to be killed in the sacrifice are the Kauravyas. The फल or fruit (correct the last word in the text of the 3rd line of the verse, which ought to be 'फलम्' and *not* 'फलें') is the allaying or soothing उपशान्तिः = उपशमन) of the pain (क्लेश) of the insult (परिभव) inflicted on the beloved (i. e. द्रौपदी). For the purpose of extending an invitation (उपनिमन्त्रणाय) of the princes (राज्ञोऽपत्यं राजन्यः) does the victory–doom (यशोदुन्दुभिः—यशोजनकःदुन्दुभिः) boom (रसति) in a manner in which there is a swelling (स्फ्यै – स्फीतम् is an adverbial expression) i. e. very *loudly*. The four officiating priests are called होता, उद्गाता, अध्वर्यु and ब्रह्मा. श्रीकृष्ण is appropriately regarded as one who instructs these in the sacrificial rite. Because in the war, it was S'rī Kṛṣṇa who gave the Pāṇḍavas instructions from time to time, having followed which they were able to come out triumphant. The verse is an instance of the रूपक अलंकार. For there are identifications of the four brothers and officiating priests, युधिष्ठिर and यजमान etc. Regarding the grammar of कौरव्याः there is some difficulty. Strictly the form कौरव्याः would be thus explained

कुरोर्धृतराष्ट्रस्य अपत्यं कुरूणां जनपदानां राजा वा कौरव्यः दुर्योधनः and then तस्मिन् साधवः= कौरव्याः where कौरव्य+यत् in the sense of तत्र साधु 'according to पा० 4, 4, 98 causes the अपत्यवाचक 'य' to be dropped. This happens according to 'आपत्यस्य च तद्धितेऽनाति' पा० 6, 4, 151. But this explanation would refer to दुःशासन and all others beneficial to दुर्योधन, while दुर्योधन himself would remain unmentioned or would not be referred to. By way of making the most of a bad bargain, it may be argued that among those beneficial to दुर्योधन, certainly दुर्योधन must be included. For, who can be more beneficial to दुर्योधन than दुर्योधन? Or, alternatively it may be said that by एकशेषवृत्ति—कौरव्यश्च (दुर्योधनश्च) कौरव्याश्च (दुःशासनादयश्च)=कौरव्याः। This would be in consonance with 'सरूपाणामेकशेष एकविभक्तौ' पा० 1, 2,64 which is explained by the सिध्दान्तकौमुदी as 'एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते।' I, 25, 1 गुरुजनानुज्ञाता permitted by the elderly person (गुरुश्च असौ जनश्च i. e. युधिष्ठिर) or by elderly persons, alternatively. Before the five brothers start for the battle-field, they will have to take their leave of and receive शुभाशीर्वादs (or auspicious blessings) from the elders. विक्रमस्य (शौर्यस्य) अनुरूपम्–रूपमनतिक्रम्य यथा स्यात् तथा–विक्रमानुरूपम्।–I, 25, 2 भीम is only too ready. He therefore takes formal leave of द्रौपदी (देवि, गच्छामः ... etc). The purpose of the war is evident–कुरोः कुलस्य क्षयः

I, 25, 4–7 Draupadī's eyes are full of tears which she checks (बाष्पं धारयन्ती). The author does not say in so many words as to what the tears were due to. But as far as can be made out they must be an indication of the unlimited joy द्रौपदी felt on having come to know that the wrong done to her would soon be avenged. For, the difficulty she was afraid of—viz. other brothers of भीम– the elder as also younger—not agreeing to भीम's proposal of showing no mercy to, and thus making no peace with the enemy, she now knows has been surmounted. She wishes भीम everything auspicious. A better phrase to express her wish that भीम should have all that is *manigala* than the one द्रौपदी employs viz., असुराभिमुखस्य हरेः इव it is difficult to think of. The प्रिया of 'नाथ' भीम does not lose sight of the blessings mother कुन्ती is sure to shower on भीमसेन as well as सहदेव on the occasion of the latter's leaving for the battle–field. And hence 'यच्च अम्बा कुन्ती आशास्ते तद्युष्माकं भवतु।' To be able to conceive how कुन्ती would re-act to this new situation, naturally द्रौपदी was required to check her personal feeling of joy. This conflict between elation or what would have been elation and consideration of the feeling of elders–whose affection

for भीमसेन like द्रौपदी's love of him knows no bounds – has very deftly been presented by भट्ट नारायण in just a couple of words pregnant with meaning 'बाष्पं धारयन्ती'. I, 25, 8 Both accept the auspicious utterance. I, 25, 10 Draupadī reminds भीम of the necessity of consoling her, after having returned from the battle-field (समाश्वासयितव्या potential participle feminine base, nominative sing. from the causal of सम+आ+श्वस् ought to be made to breathe well, ought to be comforted or consoled). I, 25, 1 'why even now give a false (अलीक) consolation?' i. e. by implication the consolation did not prove true. But this state has now come to an end.

(26) Construe : अनिःशेषितकौरव्यम् [अतः एव] परिभवक्षान्तिलज्जाविधुरिताननं **वृकोदरं भूयः** [त्वं] **न पश्यसि** (अनुष्टुभ्).

"Hereafter (lit again भूयः) you would not see (पश्यसि = द्रक्ष्यसि) भीम who has not destroyed कौरव्यs to the last person (न निःशेषिताः completely destroyed कौरव्याः येन अनिः... कौरव्यम् —नञ् बहुव्रीहि) and who consequently has a face (आनन) that has lost all colour or has gone pale (विधुरित—क्लिष्ट, विवर्ण) on account of the sense of shame (लज्जा) at having had to put up with (क्षान्ति-quietly putting up with-from the root क्षम् to forgive) insults." Reference by भीमसेन to himself as 'वृकोदरम्' is interesting. It is more effective than 'माम्'. Formerly you saw 'वृकोदर' (वृकस्य उदरम् इव उदरम् यस्य सः तम्) who was not able to carry out his consoling words. The latter proved themselves to be emptied of their contents. But this would not be repeated *now*. One cannot say whether वृकोदर is not significant in the sense that भीम wants to suggest that for long he has remained hungry and that voracious that he is he would make short work of his enemies. I, 26, 3-4 A very pleasant passage. द्रौपदी knows that भीम (her नाथ) is sure to have the fire (अनल) of his anger inflamed (उद्दीपित lit enkindled) on account of the insult inflicted on याज्ञसेनी i. e. herself. She knows well that those who are under the influence of anger do not exercise enough caution or care. She is afraid भीम would not take due care of his person (न अवेक्षितं शरीरं यैः ते अनवेक्षितशरीराः) and more about on the battle-field thus exposing himself to a dangerous attack from the enemy. मा खलु संचरिष्यथ-do you not move [in this way]. The reason follows: For (यतः), the armies of enemies are known (श्रूयन्ते lit. heard) to be those in which one has to move without being careless. The passage 'अप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते' has a proverbial ring about it (अप्रमत्तं यथा

तथा संचरणीयानि अप्रमत्तसंचरणीयानि). [A reader acquainted with Kālidāsa's plays is reminded of विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम ।'] द्रौपदी had an intense desire that the अपकार done to her should be avenged. The one person on whom she relied more than on any one else, for this being achieved, was भीमसेन. The latter she also knew was too prone to be angry. She, therefore, sounds a note of caution with all the concern of a loving wife. This passage too has a bearing on the question 'who is the hero of the Veṇīsamhāra' ? Draupadī leaves no room for any doubt.

(27) Construe : अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के मग्नानां स्यन्दनानाम् उपरिकृतपदन्यासविक्रान्तपत्तौ स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे **संग्रामैकार्णवान्तःपयसि विचरितुं पाण्डुपुत्राः पण्डिताः** [भवन्ति] (स्रग्धरा).

The verse is prefaced with 'अयि सुक्षत्रिये' – 'O excellent (सु) Kṣatriya lady !' — the significance being that 'सुक्षत्रिया' that द्रौपदी is she need not have any misgivings as to how the पाण्डवs would fare in the battle. The fourth line is a very nice example of अप्रस्तुतप्रशंसा. 'The sons of Paṇḍu' says भीम 'are well versed (पण्डिताः lit learned, expert, adept 'पण्डा बुद्धिः अस्य संजाता इति पण्डितः) in moving about (वि+चरितुम्) in the inmost waters (अन्तःपयसि) of the great or profound (एक lit one, here = profound, very deep) ocean (अर्णव) of war (संग्राम)'. Draupadī had sounded a note of caution with particular reference to भीम. But to that his answer is 'All sons of Paṇḍu are skilled in moving in the waters of the deep battle-ocean.' भीम was प्रस्तुत (विशेष), पाण्डुपुत्राः (in general) were अप्रस्तुत. But by introducing the अप्रस्तुत it is that भीम makes his answer. The first three lines contain a graphic description of the संग्राम identified with an ocean (a रूपक). The verse is thus a good example of the delineation of the रौद्ररस. 'Sons of Paṇḍu are expert in moving in the occan of war — where the foot-soldiers पत्तयः = पदातयः who are brave (विक्रान्त), plant their feet on (उपरिकृतः पदन्यासः यैः) the chariots (स्यन्दन) which latter are plunged (मग्न p. p. p. of मस्ज् to be plunged) in the mire (पङ्क—mud, mire) of the blood (रूधिरn) fat (वसाf), flesh (मांसn) and brains (मस्तिष्कn) of the elephants (द्विपः—द्वाभ्यां पिबति इति drinking with two — the trunk and the mouth) mangled (भिन्न lit broken, p. p. p. from भिद् to break) on account of impact (आस्फालन —collision) against each other (अन्योन्यैः) and where headless bodies (कबन्ध m.) dance (नृत्यत्) to the accompaniment of the musical instruments (तूर्य) in the form of the inauspicious (अशिव–अमङ्गल) female jackals (शिवा f), howling (रसन्त्यः—

lit producing a sound) in their assembly (गोष्ठी f= समूह :) [gathered or come together] for the purpose of drinking (पान) of blood (असृक्-n असृजी nom· dual असृजि nom· plural).

Here is a pen-picture of the scene on the battle-field faithful to the minutest detail in all its grimness. Thus there are a number of elephants who in the hurry and confusion of the hour jostle with each other, run into each other and by virtue of mutual collision get themselves mangled. All over there is blood that flows profusely. In it get the fat, flesh and brains of the elephants mingled. This becomes a vast amount of mire. In this are chariots plunged. Brave foot-soldiers, not daunted by the difficulty, plant their feet on these chariots. So terrrible is the fight that some headless bodies (कबन्धs) dance about on the battle-field. There is a belief that a headless trunk dances on a battle–field where a thousand warriors are killed 'प्रायः सहस्रनाशे समरमुखे नृत्यति कबन्धम् ।' There is the accompaniment of the musical instruments too – in the form of the having of the female jackals who have assembled in big numbers. Their conference has only one object–drinking the unlimited amount of blood that has been spilt on the battle-ground. [No wonder that this latter makes भीम tnink that the battle is an ocean –a profound one indeed. That, however, presents no difficulty to पाण्डवs. They are adept in moving in the innermost depths of it. Draupadī need have no apprehension].

अन्योन्यैः यत् आस्फालनं तेन भिन्नाः ये द्विपाः (करिणः) तेषां रुधिरं च वसा च मांसं च मस्तिष्कानि च तानि एव पङ्कः तस्मिन् अन्योन्या...पङ्के connect this with निमग्नानां स्यन्दनानाम् which is another instance of a सापेक्ष समास (सापेक्षत्वेऽपि गमकत्वात् समासः). स्फीतं (from स्फ्यै p. p. p. to grow, increase, expand i. e. profuse) च तत् असृक् (i. e. blood) च तस्य पानं (drinking) तदर्थं गोष्ठी (समूहः) तत्र रसन्त्यः अशिवाः (अशुभाः) शिवाः एव तूर्यं (तूर्यस्वनः इति यावत) तेन नृत्यन्तः कबन्धाः यस्मिन् स स्फीतासृक्पात..... कबन्धः सग्रामैकार्णवः ।

On this note does the first act end as the stage direction 'निष्क्रान्ताः सर्वे ' brings out.

It only remains to give a *resume* of the contents of the first act. This would enable the reader to appreciate the literary art of the author of the Veṇīsaṁhāra well. It is easy for those who only cursorily read the first act to see that it is divided into two parts. The first

part is constituted of the प्रस्तावना (pp 1–7) and the second part extends from page 7 (I, 8, 9) to page 26 (I, 27).

The *prastāvanā* begins with the *nāndī* made up of three verses where the first verse embodies a salutation to the divine lord Viṣṇu 'here *this cavityful of flowers strewn on Hari's feet may bring about the success of us* (*actors*) *such as will prove attractive to the eyes of the assembly* '. In the second, there is a pious wish expressed to the effect that *the conciliation of Rādhā on the part* of *Kaṁsa's enemy which proved to be successful, may help the audience prosper.* In the third verse, there is the pious wish, that *lord S'aṁkara looked at differently by different parties at the time of the destruction of the three cities built by Maya, should protect 'you'* (i. e. those assembled in the auditorium to witness the performance of the play). The author then makes the Sūtradhāra (or the Stage–Manager) his mouth-piece and through him shows his high regard for Vyāsa the author of the Mahābhārata (तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे), veritable nectar to be drunk with cavityfuls in the form of the ears. (I, 4). Then there is a request made to the spectators (or readers) that they should taste the excellences, howsoever few and far between, in the play even like bees tasting the drops of honey, however few, from the flowers (1, 5). Either out of regard *for the labour of the poet, or out of a sense of respect for the noble plot, or out of sheer curiosity to witness a new play, the Sūtradhāra earnestly requests the audience to pay attention.* At this juncture, behind the curtain there are words uttered bringing out that *the Son of Devakī who has of his own accord undertaken the mission of a messenger with the desire of welfare of the Bharata family, is about to start* for *Duryodhana's camp.* The Sūtradhāra knows it is his 'Assistant' (पारिपार्श्विक) who has announced the departure of lord Kṛṣṇa with the purpose of seeing Duryodhana and he, therefore, asks the assistant 'why not celebrate this auspicious occasion one which would be the cause of an end being put to the conflict between the Kaurava and Pāṇḍava princes–with a *saṁgītaka* or song, dance and playing upon musical instruments' ? The theme of the song appropriately is the '*autumnal season*' which has only recently set in. A verse in which words are used paranomastically brings out how swans with beautiful wings that have decorated the quarters and

that are active in a way vehement on account of extreme joy have descended on the surface of the earth. There is a suggestion made of the imminent fall on the ground of the sons of Dhṛtarāṣṭṛa, with virtuous men on their side, with all quarters conquered by them, with their activities full of insolence due to pride. The Assistant of the Sūtradhāra is shocked at the suggested meaning. The Sūtradhāra's explanation that Dhārtarāṣṭraḥ refers to the swans, as is only meet while describing the autumnal season and his pious wish 'may the sons of the Kuru king be well at ease (स्वस्था: भवन्तु) along with their attendants (सभृत्या:), only brings out that what is sought is that the Kauravas depart to and stay in the heavenly world (स्वर्गे स्थिता: भवन्तु) along with their hosts of servants. Behind the curtain, some one who understands the सूत्रधार as wishing well to the कौरवs shouts out '*while I am alive, would the sons of* धृतराष्ट्र *be well at ease?*' Practically the next moment the Sūtradhāra enlightens his Assistant that it is *Bhima who is all anger and drinking all by his glance, followed by Sahadeva who is coming 'even in this direction.*

'Let us go away hence for the sake of safety' proposes the Sūtradhāra and thus both the Sūtradhāra and the Pāripārs'vika quit. Here the *prastavanā* of the play comes to a close.

Then enters भीम, followed by सहदेव, on the stage. The former is in an extremely angry mood. Sahadeva's attempt at persuading him that the words of the Sūtradhāra were only favourable to the Pāndavas ('कुरव: स्वस्था: भवन्तु') only add fuel to the fire. भीम angrily points out 'it is improper on your part to wish ill to the Kauravas; they are your brothers worthy of having peace made with them.' By *viparīta lakṣaṇā* this only brings out how Bhīma has lost all patience with युधिष्ठिर who ever stands for peace. सहदेव says angrily 'none of your younger brothers would have tolerated the Kauravas, had the king (युधिष्ठिर) not prevented them from punishing them.' This precisely is the reason why भीमसेन declares he has cut himself off from them. 'भीम would break to pieces the peace; do you put it in order'—is the challenge he throws out. सहदेव tries to point out that this attitude of भीमसेन would perhaps make the elder brother angry. This only excites भीम's anger all the more. Not without sarcasm does he ask 'does the elder

brother know even being angry ?' " Convey to him my word, to-day you are not my elder brother, nor am I your obedient younger brother" with these words, भीमसेन starts with the purpose of going to the armoury. सहदेव points out to him that he is going in the direction of द्रौपदी 's quadrangle.

Bhīma is glad that he had unwittingly turned his footsteps in that direction. For he *had* to take his leave of द्रौपदी before starting with the purpose of destroying the enemies. In anger भीमसेन sits on bare ground. सहदेव points out to him the seat that was spread out there and requests him to occupy it and await the arrival of कृष्णा. This word 'कृष्णागमनम्' puts भीम in mind of कृष्ण's mission. He inquires of सहदेव 'what are the terms of peace ?' सहदेव gives an elaborate explanation as to how four villages mentioned by name and any fifth asked for are only intended to expose the great wrongs done to पाण्डवs by the कौरवs. He also tries to bring out how in asking for just five villages, there was the motive on the part of युधिष्ठिर to convince the world that his heart was averse to destroying his own (Kuru) family. Bhīma is not in the least convinced. He deplores the loss of all *kṣatriya* valour on the part of युधिष्ठिर who he says gambled away that most precious possession in the *dyūtasabhā* along with his kingdom. At this juncture, Draupadī, accompanied by her maid-servant enters on the stage. She is in tears and badly in need of consolation. The cetī says 'Bhīma ever enemically disposed towards Kurus would remove your grief.' Draupadī agrees but adds 'if the king i. e. His Majesty Yudhiṣṭhira would not oppose him.' The cetī gathers that Bhīmasena is angry. This mood of Bhīma is welcome to Draupadī so much so that she does not even mind her arrival not having been noticed by 'her lord Bhīma.' She and the cetī sit at a distance, away from Bhīma with the purpose of learning what he has resolved to do.

Bhīma declares his vow to drink the blood of Dus's'āsana and pulverize the thighs of Duryodhana. Draupadī is delighted to hear this. She would like to hear it again. Bhīma reiterates his resolve – this being quite natural to his mood of the moment, though he neither sees nor hears Draupadī. To सहदेव's explanation of the purpose of the terms of peace भीम's reply is 'killing the enemy's family puts you to shame, but not the dragging by the hair, in the assembly of kings, of your wife.' Draupadī's aside 'नाथ न लज्जन्त एते ।

त्वमपि तावन्मा विस्मार्षीः ।' throws an amount of light on the attitude of भीमसेन and his brothers towards the wrongs inflicted on her by the enemy. सहदेव then draws भीम's attention to the fact that Draupadī had come already but that भीमसेन did not notice her arrival through anger. भीमसेन apologises to Draupadī for his failure to notice 'the queen's arrival.' Her very condition like that of a woman whose husband has gone on a long journey explains to him why द्रौपदी is dejected.

Actually there has been a fresh cause of dejection of Draupadī. She tells her cetī to acquaint भीम with that (हज्जे बुद्धिमतिके कथय नाथस्य। **कोऽन्यो मम परिभवेन खिद्यते।**) भीमसेन learns how भानुमती had inflicted a fresh insult on द्रौपदी by asking her '*when five villages* are *being begged* for, *why do you not tie your hair up?*' भीमसेन significantly asks सहदेव whether he has heard what the cetī reported. सहदेव replies he is not surprised as a creeper is bound to be filled with the venom of the poisonous tree it entwines. Bhīma is mightily pleased to learn how the *cetī* lost no time in retorting to भानुमती 'अयि भानुमति, युष्माकम-मुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्ते इति।' Immediately after this भीम promises द्रौपदी that before long he would *decorate her hair with his hands red on account of the congealed thick blood of Duryodhana with his thighs pulverized by his* (भीम's) *mace*. Draupadī knows only too well that to भीमसेन, once his anger is aroused, nothing at all is difficult. सहदेव agrees on behalf of his brothers (अर्जुन and नकुल) that they would favour भीम's resolve to punish the enemy.

At this juncture there is a great tumult heard from behind the curtain. Bhīma says 'here this drum is being beaten the companion of our loud war-cry, the harbinger of Draupadī's anger, the portentous wind of the annihilation of the Kuru family'. The chamberlain appears and reports how दुर्योधन tried to take वासुदेव captive but was frustrated in his efforts as वासुदेव showed his विश्वरूप (cosmic form). भीम tells सहदेव it is only natural that the evil- souled दुर्योधन should not be able to know the ancient god whom only sages realise with an amount of meditation. Another tumult behind the curtain makes it clear that the 'lustre of युधिष्ठिर's wrath, long suppressed, is now spreading [far and wide]'. भीम is all full of joy to learn this and exclaims 'let it spread, let it

spread uninterrupted.' Bhīma tells द्रौपदी that a great sacrifice in the form of war is now commenced, sacrifice where Kauravas are the victims. Draupadī expresses her anxiety that Bhīma in his anger against the enemy would perhaps not exercise due caution and thus expose himself to an attack from the enemy. Earlier she has wished Bhīma everything auspicious 'let all that mother Kuntī blesses you with attend you' she had added. Bhīma reiterates his promise to console Draupadī and regarding the need for caution while moving on the battle-field he answers 'the sons of Pāṇḍu are expert in moving in the inmost waters of the ocean--the profound ocean--of war'. All go out.

Act II

II, 0, 1 The curtain goes up and there enters on the stage कंचुकी- but this is not the कंचुकी of युधिष्ठिर called जयंधर (vide I, 23, 1). This is the Chamberlain appointed by Duryodhana in his harem. A कंचुकिन् is called so because he is to wear a 'कंचुक' or a long robe which is the distinctive article of dress of one who occupies that important office in a king's *antaḥpura* or inner-apartment. कंचुक + इन्=कंचुकिन् where इन् is a possessive termination. It may be pointed out incidentally that Chamberlains in Sanskrit plays are generally shown to be complaining against the effects of old age on them. They are held in high esteem in the palace by all the inmates for the meritorious services rendered by them stretching over a number of years. The name of दुर्योधन's कंचुकी is विनयंधर. (Vide II, 3, 2). The following verses from works on Sanskrit dramaturgy bring out the qualities that Chamberlains are expected to have and the duty they have to carry out. The word कंचुकी has कांचुकीयः and कंचुकीयः as alternative forms. Read – 'ये विद्याविनयसंपन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥' नाट्यशास्त्र as also 'अन्तः-पुरचरो वृध्दो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते । जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥' 'वृध्दः कुलोद्गतः शक्तः पितृपैतामहः शुचिः । राज्ञामन्तःपुराध्यक्षो विनीतश्च तथेष्यते ॥ and अन्तःपुरचरो राज्ञो विप्रो गुणगणान्वितः । उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते ॥

II, 0, 2 आदिष्टः–p. p. p. of आ+दिश् to command. सत्वरम्–त्वरया सहितं यथा स्यात् तथा an adverbial expression. II, 0, 3 अन्विष्यताम् imperative of the passive base, 3rd person singular of अनु+इष् to find out, *search*, 'let (Queen Bhānumatī) be searched for.' II, 0, 4, अपि at the commencement of a sentence has an interrogative force. Thus अपि निवृत्ता=किं निवृत्ता ?

नि+वृत् p. p. p. nominative, feminine base, is निवृत्ता returned – this being an instance of कर्तरि क्तः. That is निवृत्ता=निवृत्तवती. अम्बा is [respect-worthy] mother i. e. here गान्धारी, as दुर्योधन is speaking. पादयोः वन्दनं तस्य समयः (सम्+अयः going together, convention, custom, form, synonymous with उपचारः). Good manners required that the daughter-in-law did her obeisance to the mother-in-law. II, 0, 5 निहतः अभिमन्युः यैः ते निहताभिमन्यवः । राधेयः जयद्रथः च प्रभृतौ येषां ते राधेयजयद्रथप्रभृतयः । राधेय is कर्ण. He was the son कुन्ती had from सूर्य whom कुन्ती could bring down on earth as a result of a *mantra* she had been given by sage दुर्वासस् pleased with the way she served him at the house of her father कुन्तिभोज [—in fact this latter had adopted पृथा the daughter of a यादव chief as his daughter—पृथा later came to be known as कुन्ती on this account]. कुन्ती was a maiden at the time that out of curiosity she put the mantra to use. सूर्य would not excuse कुन्ती though the latter requested him to do so. The son born was कर्ण. As per terms agreed upon, the Sun restored to कुन्ती her maidenhood after their union. कुन्ती, afraid of public opinion abandoned कर्ण. She left her in a box along with jewels which was dropped into a river. One अधिरथ who found the box and the boy entrusted the latter to the care of his wife राधा. She brought up कर्ण who therefore came to be called राधेय (राधासुत). II, 0, 6 सभाजयितव्याः ought to be honoured, nominative plural of the potential participle from सभाज् — सभाजयति – ते. II, 0, 7 अहो प्रभविष्णुता—oh [how] great [is] the state of being the lord or master ! जरस् like जरा = old age. जरसा अभिभूतः –overpowered with age. मर्यादामात्रम् a mere form अवरोधे निवासः- अवरोधनिवासः. The कंचुकी means to say that in charge of the अन्तःपुर that he was and superannuated that he was, he should have been spared by his master. As it was ' द्रुततरं मया गन्तव्यम् ' it was obligatory on him to run quickly –this was proof positive of His Majesty's power. 'I am appointed to look after the अवरोध (अवरुध्यन्ते प्रमदाः अत्र इति अवरोधः) and yet am now required to run and search for भानुमती. ' ' अहो प्रभविष्णुता महाराजस्य ' is sarcastic. Actually the Chamberlain is very much in distress that at his old age he should have been sent for such an urgent task. The idea is जरसाभिभूत and अवरोधे नियुक्त that I am, I should not on any account be made to leave the premises of the inner-apartment. But His Majesty has thought it proper to entrust to me a work compelling me to run. So the अवरोधनिवास is reduced to a mere form and is not

a fact at all. II, 0, 8 अथवा introduces a change of thought. Why should I blame 'old age' and say 'overpowered with age' ? Of all staying in the अन्तःपुर as attendants—whether young or old—this is the costume i. e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—even when they are young they *have* to use the staff). And this same is their activity (चेष्टा from चेष्ट् to act, operate, synonymous with वि+आ+हृ) also (च). That is, they have no freedom of action at all. They are always required to obey the master's command. ' Theirs is not to question why.' व्यावहारिकः i. e. pertaining to the व्यवहार, laid down by व्यवहर्तृ (व्यवहारेण आचारेण विहितः इत्यर्थः) i. e. customary. Thus there is no escape from it. II, 0, 9 तथा हि explains the observation made by the कञ्चुकी. The कञ्चुकी in short wants to say that nothing new has taken place in his life as a result of his having grown old. Much the same things were there in his youth too.

(1) Construe: उच्चैः चक्षुषि सति अपि अलं न ईक्षितम्, श्रुत्वा अपि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति यष्टिः समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा मया उद्धतं न यातम्। सेवान्धीकृतजीवितस्य मे जरसा यत् कृतं [तत्] किं नाम।

Even when (अपि) the eye-sight was quite strong (उच्चैः चक्षुषि सति) by me enough was not seen. A servant's is a very difficult job. As is observed by the *subhāsitakāra* 'सेवाधर्मः परमगहनः योगिनामप्यगम्यः'. A servant is not to see what the master does not want him to see. Similarly he is not to hear what the master does not like him to. Thus even though the servant may have heard (श्रुत्वा अपि) many things he has not heard any (न आकर्णितम्). Over-inquisitiveness on his part in seeing or / and hearing more than is enough would involve him in the greatest trouble. He is ever to be conscious of this fact. Thus even in youth he is to behave much in the same way as an old man. The Chamberlain had his staff (यष्टिः) as the badge of his office. He had, therefore, to carry it with him while on duty, even when he was young. अधिकारः is office. अधिकृता was laid down, prescribed [as necessary]. Everywhere I had to direct my mind (दत्तमनसा मया) to the possible blunders and thus being ever afraid of the displeasure I would otherwise have incurred of the power conscious inmates of the harem and thus be very humble or modest in all my movements (यत् मया न उद्धतम् lit by me walking erectly, also metaphorically behaving impudently, was not indulged in). Some take स्खलितेषु to be the misdemenour

on the part of the inmates. But ever there the Chamberlain had to keep himself within limits as there was no knowing what the displeasure of some one from among the inmates of the harem wonld have led him to. There is a third way of interpreting 'स्खलितेषु दत्तमनसा...नोध्दतम्.' Whenever I was required to show the path to one or the other part of the palace to His Majesty or Her Majesty (cf the customary 'इत इतो देव:' or 'इत इतो देवी') I had to be very careful lest there would be stumbling (स्खलित) due to unevenness of the way or the obstacles on the way. All these three interpretations are possible. Perhaps the first is the best as it shows the difficulty that the Chamberlain had to experience because he was a servant, even when he was young. 'Eyes and yet no eyes, ears and yet no ears, enough strength to walk without a support and yet the use of the staff which was the badge of his office, afraid that there would be a blunder he had to be very particular not to be very erect or metaphorically insolent'. In old age his eye-sight has become week, so has his sense of hearing. Leaning against the staff is now absolutely necessary for support. Impudence, insolence which had to be aovided (न उद्धतं यातम्) in youth has its *physical* counterpart viz, nowhere can he now walk erect lest in an attempt to do so he stumbled. Thus quite appropriately does the Chamberlain ask 'what is it indeed that has been done [as a harm] to me by old age ?' '—My life was already made blind by service–now old age has made it blind. This, however, is no new handicap or calamity'. For a similar idea read Kādambarī 'ये च विद्यमानेऽपि स्वात्मनि **अस्वाधीनसकलेन्द्रियवृत्तय: पश्यन्तोऽपि अन्धा: इव, श्रृण्वन्तोऽपि बधिरा इव, वाग्मिनोऽपि मूका इव, जानन्तोऽपि जडा इव, अनुपहतकर-चरणा अपि पङ्गव इव,**...अकिंचित्करा स्वात्मना स्वामिचित्तादर्शे प्रतिबिम्बवद्वर्तन्ते।'

The difficult life that servants, particularly in the royal palace, are required to lead is brought out in the following verse from the मुद्राराक्षस III, 14 (p. 89 our edition) which may relevantly be quoted:

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा–
दन्येभ्यश्च वसन्ति येऽस्य भवने लब्धप्रसादा विटाः।
दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः
सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः॥

II, 1, 1 The stage direction आकाशे means 'in the air.'. The कञ्चुकी manages to impress the audience that he is able to hear the word, uttered by some one at a distance from him, though the latter person is not visible to the audience. 'किं कथयसि (what do you say)'

introduces the words of this other character heard by the character on the stage. Such a device of hearing 'in the air' is evidently intended to indicate the progress in the plot, without unnecessarily bringing too many characters on the stage.

The आकाशभाषितम् (i, e. आकाशे भाषितम्) is thus explained by the दशरूपक, I, 67: किं ब्रवीष्येवमादि विना पात्रं ब्रवीति यद् । श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् । In the नाट्यशास्त्र, भरत has the following in explanation of the same device:

दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥

II, 1, 2–4 The कञ्चुकी knows from what विहंगिका says that भानुमती has returned after having bowed down to the feet of the mother–in–law, and that with the desire (आशंसा) of the victory (विजयः) of her husband, after having carried out the salutation to the feet of the elders (निर्वर्तितं गुरूणां पादयोःवन्दनं यया सा निर्वर्तितगुरुपादवन्दना) she has from that very day (अद्य-प्रभृति) begun to observe a vow (आरब्धः नियमः यया सा–ब०) begun staying in the बालोद्यान. The Chamberlain bid विहंगिका go about her business, saying he would report to His Majesty the whereabouts of Her Majesty. परिक्रम्य – having moved about–this is intended to convey to the audience that he has started going back for reporting what he has ascertained to His Majesty Duryodhana. II, 1, 5-6 The passage साधु पतिव्रते ... सुख-मनुभवति throws an amount of light on the character of भानुमती and on that of दुर्योधन. The former is congratulated upon by the elderly कञ्चुकी (who imagines he has भानुमती standing in front of him). स्त्रीस्वभावेऽपि वर्तमाना–even though having the nature of a woman. This shows that women were generally regarded as not realising the importance of the serious aspect of life. भानुमती is an exception. So does the कञ्चुकी say 'You are better (i. e. worthy of being congratulated)'. 'And not His Majesty' he adds i. e. 'not king दुर्योधन.' This also, from the point of view of the कञ्चुकी, is an exception. In a society where the families are of the patriarchal type the main male member *has* to be very particular. He must needs have a full sense of responsibility. But in the case of दुर्योधन and भानुमती, according to the कञ्चुकी the whole thing has been topsy–turvied. भानुमती a woman shows full sense of responsibility while the king (दुर्योधन) is taking things in a very light–hearted way. In spite of the strength of पाण्डवs—what is a more formidable circumstance, when they are having Vāsudeva as their helper, दुर्योधन is indulging in the pleasure of sports

in the inner-apartment. भट्ट नारायण is skilled in character delineation. He knows the importance of the principle of contrast. Not only is their contrast between भानुमती and दुर्योधन—but at the end of Act II, the reader (or the spectator) is convinced that there is a sharp contrast between भीम certainly the most important male character in the drama and दुर्योधन whom भीम was intensely longing to punish. विचिन्त्य–having reflected, the कञ्चुकी points out *one more impropriety* of the conduct or behaviour (चेष्टितम्–p. p. p. an instance of नपुंसके भावे क्तः) अयथातथम् = न यथातथम् where यथातथम् means 'what is how it ought to be.' 'यथार्थं तु यथातथम्।' अमर० कुतः –why ?—the Chamberlain proceeds to explain his observation about another impropriety on the part of दुर्योधन.

(2) Construe : आ शस्त्रग्रहणात् अकुण्ठपरशोः तस्य अपि मुनेः जेता अयं भीष्मः पाण्डुसूनुभिः शरैः शायितः अस्य तापाय न [भवति]। प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनः च अरातिलूनधनुषः बालस्य अभिमन्योः वधात् [अयं] प्रीतः। (शार्दूलविक्रीडितम्).

Here (अयं) भीष्म caused to lie down (शायितः–p. p. p. of the causal of शी–शेते to lie down) [in a helpless condition] by their arrows (शरैः) by the sons of Pāṇḍu leads not to the anguish (तापाय न= तापाय न कल्पते, संपद्यते, जायते वा according to the वार्तिक 'क्लृपि संपद्यमाने च' which lays down that in the case of the root क्लृप् or its synonym meaning to lead to, the result to which anything leads is put in the dative case) of this one i. e. दुर्योधन. भीष्म is the conqueror of even that sage viz. Paras'urāma who had his axe (परशु) unhindered (अकुण्ठ) right from the time of his seizure (ग्रहण) of the weapon. There is an allusion here to the battle between परशुराम the teacher and भीष्म the pupil as परशुराम told भीष्म to accept अम्बा for his brother विचित्रवीर्य as अम्बा had succeeded in winning the sympathy of परशुराम, thanks to होत्रवाहन her maternal uncle who introduced her to the invulnerable sage. The battle is said to have lasted for as many as twenty–three days. Neither परशुराम nor भीष्म would give in. As generally happens on such occasions, divine sages led by Nārada had to intervene and put an end to the fight between the preceptor and the pupil. Ultimately परशुराम accepted that he was defeated by his own pupil. Never since परशुराम had begun wielding weapons (आ शस्त्रग्रहणात् — where आ is used in the sense of 'since' or 'from' and takes the ablative of the event or period it governs, according to 'पञ्चम्याङ् परिभिः' पा० 2, 3, 10) for a similar use of आङ् i. e. अभिविधौ vide 'आमूलात् श्रोतुमिच्छामि—there is

आङ्मर्यादायाम् too i. e. आ signifying the farthest limit illustrated by 'आ कैलासाद् बिसकिसलयच्छेदपाथेयवन्तः' मेघदूतम्। 12, C (p. 11 our edition with वल्लभदेव's commentary) and ' **अम्भोधीनां**...वनाना**मापारेभ्यश्चत्तुर्णी** चटुलतिमिकुलक्षोभिता-न्तर्जलानाम्।'– मुद्राराक्षसम् III, 24 (p. 99 our edition) was he vanquished by anybody– भीष्म was the first to have achieved this signal honour.. That भीष्म or भीष्म of this reputation has been compelled to lie down on bed by their arrows (discharged by अर्जुन taking shelter behind शिखण्डी against whom भीष्म refused to use his weapon, as भीष्म knew the story of शिखण्डी who was originally a woman). [Read 'व्रतमेतन्मम...विश्रुतम्। स्त्रियां स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरूपिणि॥ न मुञ्चयेमहं बाणमिति कौरवनन्दन । न हन्यामेतेन कारणेन शिखण्डिनम्॥.– For परशुराम's acknowledging the superiority of the skill of his pupil in the art of fighting read ततो रामो हृषितो राजसिंह दृष्ट्वा तदस्त्रं विनिवर्तितं वै । **जितोऽस्मि** भीष्मेण सुमन्दबुध्दिरित्येव वाक्यं सहसा व्यमुञ्चत्॥]. The first two lines of the verse thus bring out how दुर्योधन is supremely unconcerned in respect of भीष्म whose lying on a bed ought to have filled the king with anguish. But of anguish on the part of दुर्योधन on this account there was no trace (तापायास्य न). The 3rd and the 4th lines bring out how दुर्योधन is elated at what in fact he ought to have been ashamed of. 'He is delighted (प्रीतः) on account of the slaying (वध) of अभिमन्यु who was fatigued (श्रान्त–p. p. p. from श्रम् to be tired or fatigued) in conquering a number of (अनेक lit. not one, more than one) bow-wielders who were all grown up (प्रौढ) i. e. senior to him (अभिमन्यु) who [besides] was alone–fighting single handed against a combination of a number of those seniors of his (एकाकिनः–gen. sing. of एकाकिन् alone). The crime or killing the young lad who was unaided by a number of his seniors all combined against him becomes all the more heinous on account of अभिमन्यु having been killed when his bow had been cut off (लूनं cut p. p. p. from लु to cut धनुः यस्य सः ought to give लूनधन्वन् as the compound 'धनुरन्तस्य बहुव्रीहेः अनङादेशःस्यात् शार्ङ्गधन्वा।' सिद्धान्तकौमुदी–पा. 5,4,13 'धनुषः' समासान्तविधेरनित्यत्वात्।' can and is requisitioned to justify such forms. This was against all decency. 'And yet His Majesty Duryodhana is exulting in this ! O the height of impropriety !!, 'अकुण्ठपरशोः तस्य' '**प्रौढानेक–श्रान्तस्य** एकाकिनः, **अरातिलूनधनुषः**' are significant epithets (साकूत विशेषणs) and, therefore, the verse is an example *of* परिकर अलंकार.

II, 2, 1 सर्वथा...करिष्यति As a last resort the कञ्चुकी hopes that fate

or destiny would in every way (सर्वथा) bring about their good (स्वस्ति नः करिष्यति). This is optimism notwithstanding the fact there is nothing in the behaviour of king दुर्योधन to warrant the same. तद्या...निवेदयामि—the Chamberlain recalls what he was sent for by His Majesty and says 'I shall inform His Majesty that the Queen is here'. अत्रस्थां देवीं महाराजस्य निवेदयामि is idiomatic Sanskrit for अत्रस्था देवी इति **महाराजाय** निवेदयिष्यामि। there being a षष्ठी for चतुर्थी and वर्तमानसामीप्ये वर्तमानवद्वा लट् in the passage.

On the exit of the Chamberlain the Prelude (विष्कम्भक) comes to a close thus making room for the Main Scene in Act II. विष्कम्भक is one of the five devices used to *suggest* the plot of the drama rather than showing the same on the stage. In a drama there are both parts of the plot—some to be suggested, others to be shown. The दशरूपक states—

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः।
सूच्यमेव भवेत्किंचिद् दृश्यश्रव्यमथापरम् ॥
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत्।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ दशरूपक ॥ I, 56–58

Also अर्थोपक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ।
चूलिकाङ्कावतारोऽथ स्यादङ्कमुखमपि ॥ 54
वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥ 55
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धः स्यात् तु संकीर्णो नीचमध्यमकल्पितः ॥ 56
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ 57

From the preceding citations it becomes clear that a विष्कम्भक (a) has to be at the beginning of an act i. e. it can come at the beginning of a play (b) that in it a मध्यम character or two मध्यम characters may take part in which case it is called शुद्ध (c) that the same may have नीच and मध्यम characters taking part in it when it is called संकीर्ण as संस्कृत and प्राकृत are employed by the middling and low characters, respectively. In a प्रवेशक, on the other hand only नीच characters take part. It has, therefore, no two types viz. शुद्ध and संकीर्ण. In it only प्राकृत would have to be employed as the language and it has ever to be between two acts i. e. the earliest place a प्रवेशक can be

assigned is thecommencement of the second act. With a प्रवेशक a play can never be commenced. The विष्कम्भ under consideration is शुद्ध as there is one character of the मध्यम type, speaking Sanskrit taking part in it. That भीष्म has been made to lie on bed by पाण्डवs, that अभिमन्यु has been killed by a number of persons attacking him simultaneously constitutes the वृत्त कथांश in it. The audience is also prepared for what is वर्तिष्यमाण viz., दुर्योधन's fondness for अंतःपुरसुख at an hour when he ought to be serious about defeating the enemy and his consequent keenness to meet भानुमती to ascertain whose whereabouts he has sent the old Chamberlain asking the latter to be quick about the matter. The word विष्कम्भ or विष्कम्भक is traced to the root वि + स्कम्भ् meaning to press, put an amount of matter in a short space. A good deal is briefly conveyed by विष्कम्भ which thus is appropriately called by that name.

II, 2, 3 The main scene opens with the *appearance* on the stage of भानुमती, seated on a seat (आसनस्था), her female friend and a maid-servant. II,2, 7–8 The friend of भानुमती brings out the impropriety of भानुमती's being tormented (कस्मात् संतप्यसे) on account of just what has been seen in a dream (स्वप्न–दर्शन–मात्रम्), even when she is the Queen (महिषी) of no less a person that His Majesty दुर्योधन. विगलितः धीरभावः यस्याः सा विगलितधीरभावा–ब. II, 2, 10 The maid–servant confirms the point in the friend's query. 'स्वपञ्जनः किं न खलु प्रेक्षते ।' is a happy passage crystallizing common experience ' what does a person in dream not see ? ' — a प्रश्नालंकार meaning such a person sees almost anything and everything but that is not to be taken as true or serious. II, 2, 12-13 भानुमती agrees, but the dream she had was extremely inauspicious (अतिमात्रम् is मात्राम् अतिगतं यस्मिन् कर्मणि यथा स्यात् तथा; न कुशलं दर्शनं यस्य सः अकुशलदर्शनः स्वप्नः) II, 2, 15-19 The friend and the maid–servant are keen on भानुमती's narrating the details so that the evil effect may be counteracted by prayer or muttering of names of divinities. प्रतिष्ठापयन्त्यौ-nomi. dual of the feminine base of the present participle from the causal of प्रति+स्था — causing counter–measures to be taken. कुशलः परिणामः (consequence) येषां ते कुशलपरिणामाः — ब० II, 20–24 भानुमती agrees to tell but asks for some time to remember the details. II,2,25 Just at this moment, there enter on the stage दुर्योधन and the कञ्चुकी.

(3) Construe: महान् अल्पः (वा) स्वयम् अन्येन वा कृतः , गुप्त्या साक्षात् (वा कृतः) अपकारिणाम् अपकारः महतीं प्रीतिं करोति । (अनुष्टुभ्).

" Harm (अपकारः) done to the enemy (अपकार : + इन् which is ताच्छील्येणिनि : or इन् used in the sense of habit) whether great (महान्) or small (अल्प), either personally or by some one else, either secretly or while being face to face with the enemy (साक्षात) causes great delight " This is a सुभाषित (सु + उक्त—सूक्त) of some one quoted approvingly by दुर्योधन. This may well be regarded as an instance of अप्रस्तुतप्रशंसा (अप्रस्तुतनिर्देश). What he really wanted to convey was 'अभिमन्योः अन्यैः कृतः महान् अपकारः मम महतीं प्रीतिं करोति ।' अपकारिणाम् अपकारः is harm *to* those doing harm, where षष्ठी is used in the sense of accusative. II, 3, 1 दुर्योधन makes plain what was indirectly referred to in II, 3. नः चेतसा समुच्छ्वसितम् इव – Our heart as though has been comforted–by our heart a sigh of relief is heaved. II, 3, 2–3 The कञ्चुकी is critical of दुर्योधन's attitude. To the might of the weapons of the आचार्य (द्रोण) this was not very difficult – and what praise can be bestowed in the matter on कर्ण and जयद्रथ ? The Chamberlain has almost overstepped his limits II, 3, 4–5 दुर्योधन repeats the query of the कञ्चुकी paraphrasing the same so as to bring out clearly the point in his criticism **एकः बहुभिः बालः लूनशारासनः निहतः** —what praise is to be bestowed in this matter ?' See—कुरुषु पुंगवाः श्रेष्ठाः तेषां कुरुपुङ्गवानाम् according to... व्याघ्रपुङ्गवकुञ्जराः।...पुंसि श्रेष्ठार्थगोचराः ॥ अमर०

(4) Construe : शिखण्डिनं पुरस्कृत्य जरति गांगेये हते पाण्डुपुत्राणां या श्लाघा [संजाता] सा एव अस्माकं भविष्यति । (अनुष्टुभ्).

'Precisely the same (सा एव) praise would be ours (अस्माकं भविष्यति) which was secured by पाण्डु's sons on the *old* son of the Ganges (गांगेयः — गंगायाः अपत्यं पुमान् – भीष्म) having been killed by them, after having placed शिखण्डी in the 'fore front.' If पाण्डवs can lay claim to praise on having killed the old son of गंगा, having shielded themselves behind शिखण्डी against whom भीष्म refused to fight, why should the कौरवs not be able to lay claim to praise for having killed अभिमन्यु ? After all what is the moral superiority of the पाण्डवs ? II, 4, 1–2 The कञ्चुकी realises that he has been, for once, blunt. He, therefore, is embarassed and loses complexion. वैलक्ष्येन सहितं यथा स्यात् तथा lit. with loss of complexion. The appearance of the face of the कञ्चुकी undergoes a change when he realises his mistake in criticising the कौरवs for the way they killed अभिमन्यु. He tries to explain away. 'By us any counter–attack (प्रतीघात) against the valour (पौरुष) [of the कौरवs] not seen before–this is what I wanted to respectfully

say (विज्ञापयामि = विज्ञापयितुमेच्छम्). Here present is used for immediate past. II, 4, 1 दुर्योधन agrees (एवम् इदम्) regarding the invulnerable nature of the bravery of Kurus.

(5) Construe: सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजं सुयोधनं पाण्डुसुतः संयुगे स्वबलेन न चिरात् निहन्ति। (वियोगिनी or सुन्दरी).

The verse is an instance of a very serious slip of tongue on the part of दुर्योधन who wanted to say सहभृत्यगणं सबान्धवं...सहानुजं स्वबलेन निहन्ति संयुगे (युद्धे) न चिरात् (soon enough) **पाण्डुसुतं सुयोधनः** but instead said पाण्डुसुतः सुयोधनम्। निहन्ति is an instance of present being used for future, 'will kill or annihilate'. *This is a device, however, employed by the author of the play deliberately* – the purpose being to suggest before-hand what is going to happen in future. Towards the end of the play it is seen that पाण्डुसुत kills सुयोधन along with his host of servants etc. and it is *not* सुयोधन who kills पाण्डुसुत. II, 5 .I Naturally the कञ्चुकी closes his ears as this is most inauspicious. As though Destiny has given a fore-taste of what is to follow. Hence कर्णौ पिधाय where पिधाय = अपिधाय (–'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः') i. e. having closed [with his hands]. As an honest servant of दुर्योधन he cannot bring himself to hearing such an अशुभ. Hence 'पापं शान्तम् [भवतु]।' i. e. 'evil be quelled' and अमङ्गलं प्रतिहतं [भवतु]'। 'what is inauspicious be counter-struck' (प्रति + हन् to strike in return). II, 5, 2 The king's query 'what did I say?' is only natural.

(6) Construe : सहभृत्यगुणं सबान्धवं सहमित्रं ससुतं सहानुजं पाण्डुसुतं सुयोधनः संयुगे न चिरात् निहन्ति। (वियोगिनी or सुन्दरी).

The कंचुकी does not repeat the verse uttered by दुर्योधन verbatim. He corrects पाण्डुसुतः सुयोधनम् into 'पाण्डुसुतं सुयोधनः' and adds एतद्विपरीतं (i. e. एतस्य विपरीतम् अभिहितं देवेन) quite the *contrary of this was stated by Your Majesty.* वि+परि + इ to go the other way round gives विपरीत (=विरुद्ध) as its past passive participle meaning 'topsy-turvied'. II,6,2-3 दुर्योधन asks विनयंधर to point out (आदेशय– आ + दिश् to point out) that region (तम् उद्देशं) 'situated-where' (यत्रस्था) is भानुमती. 'यत्रस्था भानुमती' on simplification is equal to 'यत्र भानुमती तिष्ठती।' Clarity requires that as 'स उद्देश' is what is to be pointed out the word explanatory of 'स उद्देश' viz. यत्र is not compounded with any other. As it is 'स्था' (तिष्ठति) gets an unnecessary importance. दुर्योधन's mind was disturbed (वि + आ + क्षिप्तम्) as भानुमती had gone away (निः + क्रान्ता, p. p. p. of निः + क्रम्) even early in the morning, without having taken

her leave (अनामन्त्र्य = न + आमन्त्र्य,— gerund of आ+मन्त्र् to take one's leave) of him. II, 6, 5 इत इतो देवः—"This way (इतः—'on this side'), this way [may Your Majesty] come! The कञ्चुकी must actually be showing the way that दुर्योधन was to go along. It may be remarked that though both 'आदेशय तमुद्देशं यत्रस्था भानुमती' and 'इत इतो देवः' are natural as दुर्योधन did not know where भानुमती had gone and as the कञ्चुकी had ascertained where she had viz., to the बालोद्यान, elsewhere in Sanskrit plays 'आदेशय तं मार्गं or उद्देशं' as well as 'इत इतो देवः' (or sometimes 'इत इतो देवी' also) are a part of *form* of court life. Even when the king certainly is aware of all parts of his palace, before going from one to the other he is seen to be ordering some one– it may be a कञ्चुकी, it may be a प्रतीहारः or a प्रतीहारी (a male or female door-keeper) – to show him the way. For instance at the 1st line after verse 6, Act III in the मुद्राराक्षसम् (p. 83, our edition) चन्द्रगुप्त says to his Chamberlain [(प्रकाशम्)] 'आर्य वैहीनरे, सुगाङ्गमार्गमादेशय ।' though certainly सुगाङ्गमार्ग was what चन्द्रगुप्त knew well enough. This, therefore, is a part of the court life with its inevitable artificiality (or share of artificiality). II, 6, 5 Both walk round evidently in the direction of the बालोद्यान. II, 6, 6–9 The passage is put into the mouth of the chamberlain who sees what is there in front of them, inhales the odour on all sides, and describes the beauty. तुहिनकणैः (frost-particles) शिशिरः च असौ समीरणः च तेन उद्वेल्लिताः (caused to shake a good deal भृशं कम्पिताः) अतः एव बन्धनात् (stem) च्युताः शेफालिकाः (शेफालिकाकुसुमानि इत्यर्थः) ताभिः विरचितः (संपादितः) कुसुमानां प्करः (आस्तरणं—bed) यत्र तत् [बालोद्यानम्] । ईषद् आलोहिताः (किंचिद् आरक्ताः) ये मुग्धवधूनां (सुन्दरस्त्रीणां) कपोलाः (cheeks), तद्वत् पाटलानि (श्वेतरक्तानि bright and rosy) यानि लोध्रप्रसूनानि (लोध्रकुसुमानि) तैः विजितम् (अधःकृतं न्यक्कृतं वा) श्यामलतानां (प्रियङ्गुलतानामिति यावत्) सौभाग्यं (सौंदर्यं) यत्र तत् [बालोद्यानम्] । 'where the beauty of the प्रियङ्गु creepers was surpassed (विजित) by the Lodhra flowers rosy (पाटल) like the slightly red cheeks (आलोहिताः कपोलाः) of beautiful damsels (मुग्ध–young, beautiful and unsophisticated; वधू damsel). उन्मीलितानि (those that are fully opened) यानि बकुलकुन्दकुसुमानि तैः सुरभि (fragrant) च शीतलं च – cool and fragrant on account of the Bakula and Kunda flowers fully opened. प्रभातकाले रमणीयम् – attractive at [this] morning hour. Gardens have a special attraction of their own at the morning hour.

(7) Construe : रजनीप्रबुद्धैः प्रालेयमिश्रमकरन्दकरालकोशैः पुष्पैः समं निपतिताः अलयः अर्कांशुभिन्नमुकुलोदरसान्द्रगन्धसंसूचितानि कमलानि पतन्ति । (वसन्ततिलका).

Bees (अलिः a bee – अलयः is nom. plural) fallen (निपतिताः p. p. p. of नि+पत्) [on the ground] along with (समं=सह) the flowers (पुष्पैः) that had been awakened i. e. that had opened up at night (रजन्यां प्रबुद्धैः) and had their interiors (कोश–interior, peri–carp, the inside cup–like part of a flower) [rendered] uneven (कराल = नतोन्नत) on account of honey mixed up with frost (प्रालेय) are [now–after the night has come to a close] falling upon (पतन्ति) the lotuses (कमलानि) indicated (संसूचितानि) [to them] by the thick or profuse (सान्द्र) fragrance (गन्ध) of the interiors (उदराणि) of the buds (मुकुल) opened up (भिन्न) by the rays (अंशु) of the Sun (अर्क). The verse brings out how during the nocturnal hours the bees had got into flowers that had opened up and thus kept their honey at the disposal of the honey-sucking bees. As the night has come to a close and there is frost that has fallen on these flowers the latter fall on the ground, their hour having come to a close. The bees too fall with them. The night-blooming flowers have their life brought to a termination in the morning. Especially by virtue of frost does it become impossible for them to continue to remain on the plants on which they grew. Their interiors no longer contain soft honey. Frost too is there. Thus the कोशs have become uneven. But the मधुकरs (अलिs) मधुकरs that they are, are immediately attracted by the fragrance, thick fragrance indeed, of the interiors of the buds of lotuses now opened up by the rays of the sun. They, therefore, pass on to (पतन्ति = गच्छन्ति) to those lotuses. गत्यर्थक क्रियापदs have their objects in द्वितीया विभक्ति. This accounts for कमलानि पतन्ति [the subject of the sentence being अलयः]

II, 7, 1 The king draws the attention of the कञ्चुकी to another sight even more beautiful than what he had pointed out.

(8) Construe : जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानोः हस्तैः स्पृश्यमानाः [सन्तः] विबुद्धाः घनपरिमलस्तोकलक्ष्याङ्गरागाः एते द्विरेफाः स्त्रीभिः सार्धं विकचनलिनीगर्भशय्यां मुञ्चन्ति । (मन्दाक्रान्ता).

Here the bees (एते द्विरेफाः— द्वौ रेफौ येषां ते द्विरेफाः 'भ्रमराः') who have been awakened (विबुद्धाः), being touched (स्पृश्यमानाः) by the rays (हस्तैः) of the sun (भानोः) that secured an entrance (प्रविष्टैः) through the lattices (जालानि) in the form of the spaces near the edges (उपान्त) or interstices between petals (दल), fully extended (प्र-वितत) at the commencement (आरम्भ) of the opening (जृम्भा literally yawn, meta-

phorically 'opening') [of the lotuses], leave (मुञ्चन्ति) along with their mates (स्त्रीभिः सार्धं) their beds (शय्यां) in the form of the interior (गर्भं) of the lotuses (नलिनी) which are [now] open (विकच). The bees have their unguent (अङ्गराग) only slightly (स्तोकं यथा स्यात् तथा) visible (लक्ष्य), on account of the close (घन lit. thick) dalliance (परिमल–love sport) [during the nocturnal hours]. जृम्भायाः (विकसनस्य) आरम्भे प्रवितताः च ते दलानाम् उपान्ताः च ते एव जालानि तैः (through them) प्रविष्टैः qualifies हस्तैः = (rays).

The bees being awakened by the rays of the sun are likened to kings (नृपतयः इव) who also are touched by the rays of the Sun in the morning and thus awakened (विबुध्दाः) घनः च असौ परिमलः च तेन स्तोकं यथा स्यात् तथा लक्ष्यः अङ्गरागः येषां ते घनपरिमलस्तोकलक्ष्याङ्गरागाः –ब० This too goes with the kings. The verse well brings out how दुर्योधन is too full of the thoughts of अन्तःपुरविहारसुख (vide II, 1, 7) as was observed by the कञ्चुकी. It is the bees with their mates getting out of their beds in the form of fully opened lotuses that attract his attention. This sight is even *more attractive* (रमणीयतरम्) according to him. The phrase घनपरिमलस्तोकलक्ष्याङ्गराग lays bare दुर्योधन's mind who is evidently longing for close dalliance so that the unguents applied to his person would have very little of it left to be visible. भट्ट नारायण is busy presenting दुर्योधन the enemy of पाण्डवs in a way so as to bring out the sharp contrast between the पाण्डवs particularly भीम – and दुर्योधन. II, 8, 1 परितः उपास्यमाना- being waited upon on all sides (परितः), being attended to, being served. II, 8, 3–4 दुर्योधन has devised a very good plan of sending away the कञ्चुकी. संग्रामे साधुः सांग्रामिकः (रथः)–useful in battle. उपकल्पयितुम्– infinitive उप + कल्प् to get ready. अनुपदम् is an adverbial expression explained as पदस्य पश्चात् (अनु) lit. after [your] steps i. e. 'close upon your heels.' II, 8, 4. The कञ्चुकी goes away on the new mission entrusted to him. II, 8, 9–10 भानुमती has recalled to her mind the dream she had the earlier night. किल idiomatically signifies 'as I thought' 'methinks.' Later, भानुमती herself came to know that what she saw was not real. अतिशयितं दिव्यं रूपं येन तेन – by one who surpassed divine handsomeness. नकुल a mangoose, an ichneumon – but this also means the 4th पाण्डव who was surpassingly handsome. II, 8, 12 The two—सखी and चेटी—are shocked to learn the detail that one नकुल killed a hundred serpents. They naturally concluded that this was an inauspicious indication—one person killing a hundred (Kauravas). II, 8, 13–14 भानुमती's heart is naturally full of

dejection through excessive grief or torment अतिसंतापेन उद्विग्नं हृदयं यस्याः सा. अतिसंतापोद्विग्नहृदयया विस्मृतम् is an instance of काव्यलिङ्ग as अतिसंतापोद्विग्न-हृदया = अतिसंतापोद्विग्नहृदयत्वात्. II, 8, 15–17 दुर्योधन decides to listen to the confidential (विश्रब्ध) talk (आलाप) of भानुमती, her friend and maid-servant, but remaining screened (अन्तरित) by the net-work of creepers that was there. Many a male character in Sanskrit plays is seen to be, shall we say fond of overhearing the talk of members of the fair sex. It seems that Kālidāsa gave the lead. In the S'ākuntalam Act I, दुष्यन्त decides to overhear the 'confidential talk' of the hermit girls शकुन्तला, अनसूया and प्रियंवदा. In श्रीहर्ष's नागानन्द too the hero जीमूतवाहन does a bit of eaves–dropping when the नायिका is laying her heart bare before her चेटी. It has to be pointed out that the incidents are similar to each other and yet the eaves-dropping in the वेणीसंहार indulged in by दुर्योधन paints him even blacker. But this was what भट्ट नारायण precisely wanted to do. II, 8, 20–22 दुर्योधन is guessing. समर्थित एव अस्याः मया कोपः— 'the anger on the part of this one i. e. भानुमती *was already* (eva) guessed by me. He addressed himself to भानुमती and explains how he is not an object worthy of (अ–विषयः) her anger. *This, however, is neither intended to be nor heard by* भानुमती. Practically दुर्योधन's words are a स्वगत though there is no stage – direction to that effect. For, according to the author of the play, here दुर्योधन can see and hear the three–भानुमती, her सखी and चेटी— but none of them are aware of the presence of दुर्योधन in close vicinity with them.

(9) Construe: प्रमादात् मया कण्ठे भुजलतापाशः शिथिलीकृतः किम्, अद्य निद्राच्छेद-विवर्तनेषु [मया] अभिमुखं न संभाविता असि [किम्], स्वप्ने त्वया अहम् अन्यस्त्रीजनसंकथा-लघुः लक्षितः [किम्] । [हे] प्रिये, परिजनोपालम्भयोग्ये मयि कं दोषं पश्यसि । (शार्दूलविक्रीडितम् ।).

दुर्योधन is addressing himself to भानुमती whom he has conjured up before his mind's eye and like all कामुक is trying to conjecture the cause of the offence she has taken as is indicated by her having left the bed–chamber without even so much as taking her leave of him.

(1) Was indeed the noose (पाशः) of *your* creeper-like arms (भुजौ लते इव तयोः पाशः) round *my* [मम] neck (कण्ठे), through extreme careless-ness (प्र – मादः, प्र + मद् to be careless, cf 'स्वाधिकारात्प्रमत्तः' – मेघदूतम् 1) made loose (शिथिलीकृतः – न शिथिलः अशिथिलः, अशिथिलः शिथिलः सम्पद्यमानः कृतः) by me ? Was the grip of your tender arms sought to be slackened by

me ? The word **भुजलता** decides the कण्ठालिङ्गन referred to here is one where भानुमती placed her tender arms round दुर्योधन's neck. That is what दुर्योधन is having in his mind. The translation on page 36 ought to be corrected: 'my creeper-like arms round your neck' ought to be replaced by 'Your creeper - like arms round my neck'. It is easy to see that this would be a प्रमाद - greatest mistake amounting to direct insult inflicted on भानुमती as this would mean that her gesture of love thus got itself spurned by दुर्योधन. दुर्योधन rendering the grip of his arms round भानुमती's neck is not half so serious, apart from the impropriety of the *stout* arms of दुर्योधन being called भुजलता. It is not a fact that Sanskrit poets do not envisage कण्ठाश्लेष where the वल्लभा or पत्नी takes the initiative of putting her arms round the neck of the वल्लभ or पति. 'कण्ठाश्लेष-प्रणयिनिजने किं पुनर्दूरसंस्थे ।' मेघदूतम् does not make *clear* what कण्ठाश्लेषप्रणय means i. e. arms be placed round the neck by the वल्लभ or of the वल्लभ (or पति). And in the कुमारसम्भवम् Kālidāsa describes the beauty of the arms of his नायिका पार्वती thus: शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः । पराजितेनापि **कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन** ॥ It is पार्वती's arms that are used by Cupid as the noose round the neck of Hara i. e. S'aṁkara. Further, in the मेघदूतम 117 (p. 84 our 2nd edition) the यक्ष says'... त्वमपि शयने कण्ठलग्ना पुरा मे...'(2) Were you not honoured by me on occasions you rolled [in the bed] when there were interruptions in your sleep, in a way where I turned my face towards you. Did I fail in showing my concern ? (3) 'Was I seen by you in a dream to have become so mean (लघुः) as to be engrossed in holding conversation (संकथा) with other women (स्त्रीजन)? What fault do you find in me, my beloved ? Pray tell me who am worthy of being censured or reprimanded like a servant. If I have erred you have every right to take me to task.' परिजनः भृत्यः इव उपालम्भस्य योग्यः—one who can be taken to task like a servant. The whole of the 117th verse from the मेघदूतम् seems to have been there in the mind of the author when he composed this verse (II, 9) in the वेणीसंहारम् :

भूयश्चाह त्वमपि **शयने कण्ठलग्ना** पुरा **मे**
निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ।
सान्तर्हासं कथितमसकृत्पृच्छतश्च त्वया मे
दृष्टः स्वप्ने कितव रमयन्कामपि त्वं मयेति ।

S'ākuntalam VI, 5 too may be referred to. There in line 2 there is the phrase शय्याप्रान्तविवर्तनैः... lines 3 & 4 too may throw some light

on दुर्योधन's guess why भानुमती got angry:

दाक्षिण्येन ददासि वाचमुचितान्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥

II, 9, I 'दुर्योधन reflects (विचिन्त्य – having thought) and changes his line of thinking as is indicated by अथवा 'or [rather]'—

(10) Construe: अस्मदुपाश्रयैकचित्ता इयं प्रेमनिबद्धमत्सरेण मनसा अतिवल्लभत्वात मम अपराधलेशं स्वयम् उत्प्रेक्ष्य नियतं कुपिता । (ओपच्छन्दसिक)

वयम् उपाश्रयः (resort) यस्य तदस्मदुपाश्रयं च तदेकम् अविभक्तम् (solely devoted) अनन्यविषयमिति यावत् चित्तं यस्याः सा अस्मदुपाश्रयैकचित्ता । दुर्योधन guesses as follows: As this one has a heart resorting to us and solely devoted to us with a mind with jealousy formed through love (प्रेम्णा निबद्धः मत्सरः येन यस्मिन् वा तेन प्रेमनिबद्धमत्सरेण qualifying मनसा), this one i. e, भानुमती having herself (स्वयम्) fancied some trivial fault or offence (अपराधलेश) [on one part], because of [our being] very dear to her (अतिवल्लभत्वात्), has, to be sure (or definitely नियतं) been angry. The idea is भानुमती's mind has us as its resort. It is devoted to us solely. Being full of love of us, it is very jealous. As we are (royal we) very dear to her, she has *fancied* some slight offence committed by us.('मम' ought to have made room for अस्माकं to be consistent with 'अस्मदुपाश्रयैकचित्ता'). So though, there is no offence actually given her by us—she has out of extreme love for us, lit. as we are excessively dear to her – fancied some very minor (लेश) or trivial offence or an insignificant fraction of it (अपराधस्य लेशः अपराधलेशः तम्) and thus definitely (नियतं) has she become angry. Evidently, the verse is a proof of the fact that दुर्योधन was absolutely आत्मपरितुष्ट. Even भानुमती's कोप he regards as an indication of her प्रेमनिबद्धमत्सर and of his being अतिवल्लभ (very dear) to her. II, 10, 1 Apart from his guess, he decides to hear what भानुमती would say (किं नु वक्ष्यतीति – where वक्ष्यति is future 3rd person sing. of वच् 'will say'). II, 10, 3–4 अतिशयितदिव्यरूपिणः नकुलस्य दर्शनेन is construed by दुर्योधन as 'at the sight of नकुल (the fourth Pāṇḍava) having an excellent divine beauty' and 'उत्सुका जाता' as 'I became 'love–sick' when in fact this latter meant 'uneasy' [at the sight of the mongoose] and 'हृतहृदया' which in fact meant 'one whose heart was lost' is misconstrued by दुर्योधन to mean 'with my heart captivated'. It is दुर्योधन's jealousy that is now roused as he has not been able to know who 'नकुल' referred to by भानुमती was. II, 10, 5 अतिशयितदिव्यरूपिणः genitive singular of अतिशयितदिव्यरूपी– to be explained either as (a) अतिशयितं च तद् दिव्यं च अतिशयितदिव्यं, अतिशयितदिव्यं च तत् रूपं च – तत् अस्ति अस्य (by the addition of possessive इन्)

or (b) अतिशयितं दिव्यं दिव्यरूपमिति यावत् (विशेषण for विशेष्य), तादृशं च तद् रूपं च तद् विद्यते अस्य तस्य – 'of one possessing a form that far surpassed the divine form'. The objection against either way of explaining the compound is that here a मत्वर्थीय affix इन् is added to a कर्मधारय, though the sense could very well have been conveyed by using a बहुव्रीहि. Thus 'अतिशयित-दिव्यरूपस्य' is definitely preferable to 'अतिशयितदिव्यरूपिणः' (The rule is 'न कर्मधारयात् मत्वर्थीयः बहुव्रीहिः चेत् तदर्थप्रतिपत्तिकरः ।'). II, 10, 6 दुर्योधन impulsively runs to the conclusion that भानुमती is a sinful woman, who has fallen in love with Mādrī's son नकुल and that he has thus (एवं) i. e. in a very ignoble manner cheated or duped (विप्रलब्ध p. p. p. of वि + प्र + लभ्) by her. In verse 10 दुर्योधन has referred to himself by the form 'अस्मद्' – i. e. plural of the pronoun. 'वयं विप्रलब्धाः' here the same reference to one person by the form of the plural may be there. Or, and this construction is much better, वयम् is intended to bring out the disrespect with which दुर्योधन is speaking of himself as he has been deceived (विप्रलब्धाः). This would be an idiomatic use where we have not the usual आदरार्थे बहुवचनम् but अनादरार्थे बहुवचनम् (vide कालिदास's दुष्यन्त saying 'वयं तत्त्वान्वेषान्मधुकर हताः, त्वं खलु कृती' I, 23. II, 10, 7. उत्प्रेक्षया सहितं सोत्प्रेक्षम्-ironically. In the light of the 'deceit' practised on him by भानुमती as दुर्योधन understands it the contents of II, 10 bringing out the आत्मपरितोष of दुर्योधन achieve a new and ironical significance indeed. 'What a fool I have proved myself to be' – this is how दुर्योधन now feels ('मूढ दुर्योधन') कुलटया (by a wanton woman) विप्रलभ्यमानम् कुलटाविप्रलभ्यमानम् । 'बहु मन्यमानः' thinking very highly of. The etymological explanation– निरुक्ति or निर्वचन–of कुलटा is given thus : कुलानाम अटा, अटतीति अटा i. e, भिक्षार्थं **व्यभिचारार्थं** वा या **गृहानटति** there being a पररूपसन्धि between कुल + अटा according to the वार्तिक 'शकन्ध्वादिषु पररूपं वाच्यम् ।'. The woman wanders from one family to another and does so for व्यभिचार which literally is deviation i. e. evidently the accepted path of morals, especially in regard to sexual relationship. II, 10 8 'अधुना किं वक्ष्यसि' - the reply evidently is 'न किमपि ।' II, 10 9 Now 'किं कण्ठे...' etc. (II, 9) also assumes a different meaning. 'It was for such a wanton woman that I tried to be so very full of concern' – is the spirit of what दुर्योधन says. II, 10, 9–10 just for this (एतदर्थम एव), very early in the morning (प्रातः एव) she had a longing for conversation with her friend (or friends सखीजनेन सकथा). पक्षे पातः is literally partiality; here metaphorically it signifies an intense desire. II, 10, 10-11 मोहात् through

infatuation. न विज्ञातः बन्धक्याः (पुंश्चल्याः of one who wanders from man to man, has no regard for sex-morals) हृदयस्य सारः (essence तथ्यांशः) येन सः– Not knowing the stuff of the heart of the harlots' heart, I wandered about anywhere क्वापि [but never reached the proper place]. II, 10, 11 मम परिग्रहः (पत्नी) च असौ पांसुला (पांसु + लच्) च– my wife who is full of taint (lit. dust), 'O bane of my wife'.

(11) Construe : मम पुरः तव तत् भीरुत्वम्, [अत्र च] ईदृशानि साहसानि, अस्मद्वपुषि सा श्लाघा [अत्र पुनः] विनयव्युत्क्रमे अपि एष रागः। जडमतौ मयि तत् च औदार्यम्, चापले कः अपि [अयं] पन्थाः, तस्मिन् ख्याते वितमसि कुले जन्म, [अत्र] एतत् कौलीनम्। (मन्दाक्रान्ता).

दुर्योधन is dismayed by the disparity in the behaviour of भानुमती in his presence and her conduct when she is away from him. : How charming indeed (अहो कियत्खलु रमणीयं may be supplied) that (तत्) timidity of yours (तव) before me (मम पुरः) and here there are such (ईदृशानि) rash acts (साहसानि) [of yours]. You used to bestow that praise (सा श्लाघा) i. e. unlimited praise on our person (अस्माकं वपुषि) and here [as I now discover] is this attachment (रागः) on your part for the transgression (व्युत्क्रमः— lit. stepping up against विरुद्धः उत्क्रमः) [all] modesty (or discipline विनय). You showed that [excessive] generosity (औदार्यं) towards me, a dull-witted (जडा मतिः यस्य तस्मिन् – जडमतौ) person–and here there is an indescribable (कः अपि) or altogether unaccountable path or mode of wantonness (चापल – चपलस्य भावः). Your birth [took place] in that welknown (ख्याते) family, free from taint (विगतं तमः दूषणं यस्मात् तत् वितमः तस्मिन् वितमसि) and as against that, here is (एतत्) [your] scandalous conduct (कौलीनम्). "The etymological explanation of कौलीनम् (कौ = पृथिव्यां, लीनम् which gets itself lost, i. e. that which disappears in the ground, turns out to be baseless) is interesting. In fact the word has to be traced back to कुलीन (कुलस्य अपत्यं कुलीनः। according 'कुलात्खः' पा० 4, 1, 139—alternatively कुलीनस्य भावः कर्म वा कौलीनम्। according to 'हायनान्तयुवादिभ्योऽण्' पा० 5, 1, 130). कौलीन thus means related to a family and by *specialisation* to '*a noble* family.' As scandals are very often current about noble families कौलीन came to be understood as conveying a scandal (Cf मेघदूतम् 118 'एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा, मा कौलीनायस्थितनयने मय्यविश्वासिनी भूः। ...'). On investigation many of these scandals are seen to be baseless and they thus disappear or get buried under earth and are no longer visible. Another way of explaining कौलीन is not to take it as an अलुक्समास as before but to

connect it with the word कुल taken to mean a जनसमूह or group of people. It is in groups of people that scandal generally takes its birth (कुलाज्जनसमूहोदागतं कौलीनम्). दुर्योधन is using the word कौलीन as a synonym of 'लोकवाद'. He is sure, when people will come to know भानुमती's behaviour, it will be the talk of the whole land. Everyone would refer to it. II, 11, 3–4 भानुमती continues the narration of her dream 'उज्झित्वासनं लतामण्डपं प्रवेष्टुम् आरब्धा' (कर्तरि क्तः। taking आ+रभ् to be गत्यर्थक or, alternatively regarding the rest as intransitive.) '(I, having left the seat began to enter the bower of creepers' is uttered by भानुमती to acquaint her friend and maid with the fear he entertained. दुर्योधन understands this to have an amorous import. 'ततः सोऽपि माम् अनुसरन् एव लतामण्डपं प्रविष्टः।' — said of the mongoose, is by दुर्योधन understood of माद्रीसुत (— as handsome as As'vins –) whom he takes to have closely followed भानुमती into the bower of creepers. Hence his remark 'अहो ... अशालीनत्वम्।' शालाः home or room has ईन (ख) added to it thus giving शालीन according to पा० 5, 2, 20 'शालीन-कौपीने अधृष्टाकार्ययोः।' सिद्धान्तकौमुदी has the following: शालाप्रवेशमर्हति शालीनः अधृष्टः। न शालीना अशालीना, तस्या भावः अशालीनत्वम् — immodesty. अहो अशालीनत्वम् — O how great is the immodesty!

(12) Construe: [हे] पापहृदये, **यस्मिन्** [सखीजने त्वया] **मत्सुरतोपभोगः** रहसि चिरप्रणयनिर्भरबद्धभावम् **आवेदितः, तत्रैव अस्मिन् सखीजने** अद्य दुश्चरितं निवेदयन्ती **त्वं न ह्रीणा असि** [किम्] (वसन्ततिलका)।.

O you with a sinful (or evil) heart (पापं हृदयं यस्याः सा, तत्सम्बुद्धौ पापहृदये)! the friends to whom (यस्मिन्) was communicated (आवेदितः— p. p. p. of the causal of आ + विद्) by you in private (रहसि) the enjoyment (उपभोग) of amorous sports (सुरतम्) with me, in a way in which was revealed (बद्ध = रचित = प्रकटीकृतः) a very deep (निर्भर) attachment (भाव) [of yours] on account of affection (प्रणय = स्नेह) of a long standing (चिर) — to those very friends, while communicating to-day your evil conduct (दुश्चरितम), are you not ashamed [at all] (न ह्रीणासि किम्)? चिरं दीर्घकालमनुवर्तमानः प्रणयः स्नेहः तेन निर्भरं सम्पूर्णं यथा तथा बद्धः रचितः प्रकटीकृतः इत्यर्थः भावः निजाभिप्रायः यस्मिन् कर्मणि यथा तथा is an adverbial expression throwing light on the manner in which the act of communicating referred to by the word आवेदितः was done. ह्रीणा + असि = ह्रीणासि where ह्रीणा is an alternative form of the p. p. p. from ह्री the regular form—or the more usual form–being ह्रीता. II, 12,

2–3. The Prākṛt passage 'सप्पगब्भपसारिअकरेण' is very skilfully used by भट्ट नारायण in the present context. भानुमती wants to convey that by the mongoose *with his hand having a serpent in it stretched out* (सर्पेगर्भः च असौ प्रसारितः च करः यस्य तेन) her breast-garment (स्तनयोः अंशुकम्) was removed (अपहृतम् lit. taken away, dragged away). But दुर्योधन takes this very word to be equal to सप्रगल्भप्रसारितकरेण i. e. सप्रगल्भं यथा तथा प्रसारितः करः येन तेन i. e. by नकुल (माद्री's son) who *boldly* (सप्रगल्भं) stretched out his hand, and he connects it with अपहृतं मे स्तनांशुकम्। II, 12, 4 Naturally he is all anger (सक्रोधम्). No husband could tolerate what दुर्योधन thought had transpired between नकुल and भानुमती. His resolve (अपहरामि = अपहरिष्यामि) to deprive the wretch of a son of माद्री bold (प्रगल्भ) i. e. shameless, audacious or rash enough to outrage (अवस्कन्दन) another's wife. He also covers scme distance (किंचिद् गत्वा), with the purpose. But on reflection (विचिन्त्य) he is compelled to change his line of thinking. Or rather (अथवा), just this one here (पापं शीलं यस्याः सा पापशीला) with sin as her nature ought to be punished (अनुशासनीया potential participle from अनु + शास्, nominative sing. feminine base), first. दुर्योधन devotes a moment's thought to the matter. He is convinced that the प्रगल्भता of नकुल would have been nipped in the bud had भानुमती not responded to his shameful advances. There is no point in finding fault with others. Why did भानुमती encourage him at all ? II, 12,6 So he returns (निवर्तते) though his first impulse was to go and kill नकुल. II, 12, 9–10 Meanwhile the conversation between भानुमती and her friend as well as the *ceṭī* continues. To the query 'what next' made by them she answers 'I was then awakened (प्रतिबोधिता–p. p. p. of the causal from प्रति + बुध्, feminine base, nominative singular) by the notes (रव) of the music [of course vocal] of the group of courtesans [in the employment] of my noble lord mingled (मिश्र) with the sound (रव) of the auspicious (मङ्गल) musical instruments (तूर्य) at dawn (प्रभाते). II, 12, 11-12 These last words uttered by भानुमती make दुर्योधन conjecture (सवितर्कम्). Can it be (किं नाम) indeed by this one a vision in a dream has been described ? He waits for the words of भानुमती's friend to have the matter made clear (व्यक्तिः भविष्यति). II, 12, 13 The सखी and चेटी of भानुमती are naturally full of dejection. They look at each other, aware as they are of the inauspicious indication of the dream,— a नकुल killing a hundred serpents. The friend सुवदना wishes that whatever was calamitous (अत्याहितम् — अतीव आधीयते

मनसि something which is excessively thought, lit. kept in the mind; alternatively अत्यन्तम् [मनः] आधीयते तत्प्रतीकारार्थं दीयते यस्मिन् तत्) be driven away by the [sacred] water of rivers such as the Ganges (भागीरथी) etc. भागीरथी प्रमुखा यासां ता:, तासाम्. By the blessing (आशिषा) of the divine Brāhmaṇas, and by the (divine) (भगवता) oblation-eater i. e. fire (हुतम् अशनं यस्य स :) with oblations offered (आहुतः) and set ablaze (प्रज्वलित) or enkindled, she wants the undesirable to be removed. II, 12, I8–I9 'Away with (अलं) any opposed (विरुद्ध) idea or construction (कल्प) i. e. doubt'. दुर्योधन's doubt is dispelled by सुवदना's words. He, therefore, blames himself for having construed the whole thing even (एव) otherwise (अन्यथा), —dull-witted that he was (मन्दा धीः यस्य, तेन).

(13) Construe: दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् [तस्याः सकाशं] नो गतः, दिष्ट्या अर्धकथने मया रुषा किंचित् परुषं [तस्यै] नो व्याहृतम्, दिष्ट्या विमूढहृदयं मां प्रत्याययितुम् [इव] कथा अन्तं गता, दिष्ट्या जगत् मिथ्यादूषितया अनया विरहितं न जातम। (शार्दूलविक्रीडितम्).

दुर्योधन congratulates himself (दिष्ट्या) on not having rashly stepped forth (गतः – lit. gone) into the presence of भानुमती out of anger (क्रोधात्) produced (जनित) by the deception (विप्रलम्भ) on account of [the account only] half heard अर्धं श्रुतं तेन विप्रलम्भः तेन जनितः च असौ क्रोधःच तस्मात्। नो = न + उ. Fortunately, through anger (रुषा — instrumental sing. of रुट् f. anger) nothing harsh (परुषं) was said (वि + आ + हृ p. p. p.) by me when only half the telling (कथन) was over. Luckily did the story (कथा — the account of the dream) go to the end (अन्तं गता) to cause to be convinced (प्रति + इ *causal* 3rd person sing. प्रत्याययति, infinitive is प्रत्याययितुम्) me (मां), with my heart entirely misled (विशेषेण मूढम्). Luckily has the world (जगत्) not been void (विरहितं) of this one (अनया), [who in that case would have been] falsely (मिथ्या) found fault with or accused (दूषितया). It is evident, that had दुर्योधन not learnt from सुवदना's words that it was a dream that भानुमती was narrating, he would have punished her with जीवितापहार. अर्ध श्रुतस्य is अर्धश्रुतम्. Similarly अर्धं कथनस्य अर्धकथनम्. अर्ध on such occasions is in the neuter gender and is placed first in the compound. This is in keeping with 'अर्धं नपुंसकम्।' पा० 2, 2, 2. मिथ्या दूषिता मिथ्यादूषिता (सुप्सुप्समासः), तया मिथ्यादूषितया। II, 13, 2 प्रशस्तम् p. p. p. of प्र + शंस् to praise, meaning 'praised' i. e. praiseworthy. II, 13, 3 सुवदना and तरलिका look at each other significantly. सुवदना does not want भानुमती to hear what she wants to convey to तरलिका only. Hence the stage direction अपवार्य lit. having

warded off. This means that the words put into the mouth of सखी are an 'aside'. (Vide तद्भवेदपवारितम्। **रहस्यं** तु यदन्यस्य परावृत्य प्रकाश्यते। –साहित्यदर्पण VI, 138). स्तोकम् अपि even a little. 'स इदानीं स्निग्धः जनो यः पृष्टः परुषम् अपि हितं भणति।' has a proverbial ring about it [The Construction and some of the words too in the passage put the readers in mind of generalisations of master artists like कालिदास – such as 'स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति।'] 'A really affectionate person is he who when asked tells what is beneficial (हितम) though harsh. This is contrary to the guidance given by the सुभाषित 'सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम्।' When asked by a person with confidence arisen out of love, it is only meet that what is हित (=हितकर) is told, though this latter may be harsh (परुष). II, 13, 11–13 सुवदना carries out her resolve. द्विजातीनां (of the twice born ones according to जन्मना जायते शूद्रः संस्काराद्विज उच्यते) जनः समूहः तस्मै प्रतिग्रहः दानं तेन। This would mean gifts given to ब्राह्मणs, क्षत्रियs and वैश्यs. But according to rules of धर्मशास्त्र, प्रतिग्रह was an additional duty of ब्राह्मणs only. ('प्रतिग्रहोऽधिको बिप्रे याजनाध्यापने तथा।'– ब्राह्मणs had इज्या, अध्ययन, दान in common with the other two classes of त्रैवर्णिकs). The second birth was the उपनयन ceremony. Thus here द्विजातीनां समूहः being restricted only to groups of ब्राह्मणs constitutes an instance of a term which has its meaning specialised [with the two classes क्षत्रियs and वैश्यs getting themselves excluded]. दंष्ट्रा अस्य अस्ति इति दंष्ट्री a boar. विचक्षणाः those who see (चक्ष्) well, the wise or learned. II, 13, 14 अवितथम् not opposed to fact i. e. true विगतं तथा i. e. सत्यं यस्मात् तत वितथम् that from which truth has gone away, false न वितथम् अवितथम true. न इष्टः अनिष्टः उदर्कः अन्तः यस्य तत् अनिष्टोदर्कम्–बहुव्रीहि. The etymology of पन्नग is पद्भ्यां न गच्छति इति or पन्नं पतितं यथा (adverb) तथा गच्छति इति पन्नगः as (i) the serpent has no feet with which to move or (2) as the serpent moves remaining in close contact with the ground, or as it creeps along the ground. इति to be taken with पन्नग – शतवधः and it means 'पन्नगशतवधः इति एतत्.' Thus अनिष्टोदर्कं तर्कयामि agrees well with it. There is no difficulty about स्तनांशुकापहरणम् (n.)

(14) Construe : शुभाशुभाः स्वप्नाः हि पर्यायेण दृश्यन्ते [इति] कामम्। इयं शतसंख्या पुनः सानुजं मां स्पृशति इव। (अनुष्टुभ्).

Granted (कामम् which idiomatically is used to accept something unwillingly 'अकामानुमतौ कामम्) that dreams, auspicious and inauspicious (शुभाः च अशुभाः च शुभाशुभाः) are seen by turns (पर्याय = क्रम'). In

fact according to दुर्योधन it is wrong to take dreams to be indicative of शुभ or अशुभ. Yet he grants it. Some auspicious dream is followed by an inauspicious one or *vice versā*. 'This number hundred however (पुनः), touches me with my brothers, as it were.' "It pointedly seems to have a reference to me." II, 14, 1 The stage direction वामाक्षिस्पन्दनं सूचयित्वा means 'after having suggested [to the audience] by means of proper gesticulations the throbbing of the left eye ! Throbbing of the right arm or eye is शुभसूचक to a male person (cf शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य । अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ शाकुन्तल I, 13). Throbbing of the left arm or eye is inauspicious to a male person. Evidently this has brought i. e. caused some agitation in the mind of दुर्योधन At this he is surprised (कथम्). 'To me indeed, दुर्योधन inauspicious indications are causing an agitation !' Haughtily (अवष्टम्भेन सहितं यथा तथा), however, he spurns or refuses to count as of any importance (का गणना) such indications. They can cause only timid persons to tremble भीरूजनानां प्रकम्पनानि तेषु । दुर्योधन cites an authority also in support of his not attaching any importance to अनिमित्तs or inauspicious indications. अयमर्थः—This matter i. e. असूचकत्व of निमित्त's is sung (गीतः) by अङ्गिरस.

(15) Construe : ग्रहाणां चरितं,–स्वप्नः, निमित्तानि, उपयाचितं काकतालीयं फलन्ति, प्राज्ञाः तेभ्यः न बिभ्यति । (अनुष्टुभ्).

The movement (चरितम् an instance of नपुंसके भावे क्तः = 'चरणम्') of planets (ग्रहाणाम्), a dream, indications (निमित्तानि which are taken either to be auspicious or inauspicious) what has been promised as a conditional gift to a divinity (उपयाचितम् — such as 'O divinity if you confer wealth on me I shall worship you in such and such a way') bear fruit (फलन्ति) in keeping with the maxim of the crow and the tāla i. e. accidentally, wise men are not afraid of them " तेभ्यः न बिभ्यति—that which is an object of apprehension is to be put in the ablative e. g. 'चोरात् बिभेति धनी ।' काकतालीयम् – in the manner of a crow and tāla tree is an adverbial expression. It means accidentally and not because there is any necessary causal relation. In other words if these indicate any thing beforehand at any time that is to be regarded as a case of *post hoc ergo proctor hoc*. Actually ग्रहाणां चरितं etc. have no necessary relation to what wrongly are taken to be their fruits. काकतालीयम् is interpreted as bringing out (1) काकस्य तालवृक्षमूलगमनं तालफलपतनन्तस्य मृत्युः च (2) काकस्य

ताल्वृक्षागमनं वृक्षस्य पतनं च (3) काकस्य तालफलागमनं फलस्य पतनं च (4) काकस्य ताल्वृक्षगमनं तालफलपतनं तस्य दलितत्वं (being torn open) काकेन भक्षणंच (5) करतलयोः शब्दजनके संयोगे क्रियमाणे उत्पतन् काकः दैवात्तत्र तालाभ्यामाक्रान्तः।

But in any case to read any cause-and-effect relationship here is wrong. So are an evil dream being seen and some calamity befalling a person who has seen the dream purely accidental. II, 15, 1 दुर्योधन, therefore, decides to remove the false (अलीका) fear (आशङ्का) of भानुमती which is स्त्रियः स्वभावे सुलभा quite easy to have i. e. natural to the nature of a woman– II, 15, 4–5 उदयगिरेः शिखरान्तरं (peak–region) तेन विमुक्तः (freed from itself) रथवरः (excellent chariot) यस्य सः – He whose excellent chariot has been freed i. e. let go from itself by the region of [the peak of] the rising [or eastern] mountain. This latter is not a real mountain but something fancied and so also the setting mountain on occasions when Sanskrit poets refer to it (Vide एते तस्मिन्निवृत्ताः **पुनरपरगिरिप्रान्तपर्यं**स्तबिम्बे, प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥ —मुद्राराक्षस IV, 22cd p. 138 our edition). An alternative way of explaining the compound would be विमुक्तम् उदयगिरिशिखरान्तरं येन सः उदयगिरिशिखरान्तरविमुक्तः ईदृशः रथवरः यस्य सः— One having an excellent chariot *which has left* the region of the rising mountain i. e. which has risen above it. The second place given to विमुक्त in the compound is to be accounted for by regarding it as belonging to the आहिताग्नि groop of compounds where such change of place takes place 'आहिताग्न्यादिवत् परनिपातः।' विगलन् (disappearing, lit. dropping off, slipping away) च असौ संध्यायाः (twilight) रागः (रक्तिमा redness) तेन प्रसन्नं (serene, clear) दुरालोकं (difficult to look at) च मण्डलं (orb) यस्य सः— बहु० दिवसस्य नाथः दिवसनाथः सूर्यः इति यावत्– ष०त० II, 15,9–11 रोषेण (निकषोपले) घृष्टं रोषणितं च तत् कनकपत्रं च तेन सदृशेन, तृ०त०— similar to leaves of gold which have been burnished. लतानां जालं तस्य अन्तरैः (through the interstices) आपतितः यः किरणानां निवहः समूहः, तेन। पिञ्जरितः (made tawny) भूमिभागः येन–बहु० पूरिता प्रतिज्ञा येन सः— बहु० दुःखेन प्रेक्षणीयः दुष्प्रेक्षणीयः। Throughout this act भट्ट नारायण is busy hinting the grim end of the enmity between कौरवs and पाण्डवs. It is as a part of this plan – that the सखी is made to refer to the divine thousand–rayed one to be one who has become difficult to gaze upon even like the enemy who has crossed the [ocean of his] vow. Incidentally, it has to be noted that in the second act भीम is not there on the stage but *apprehension* on his account is ever lurking in the minds

of those on the side of दुर्योधन. *The redness of the sun is likened to the redness of the enemy who would have in course of time fulfilled his vow* [*of course of wreaking his vengeance upon those who inflicted wrongs on Draupadī*]. Whether on the stage or off it भीम dominates the play. The passage thus has a bearing on the question 'who is the hero of the Veṇīsaṁhāra ?' The best course in answering this question is to let one or the other of the many characters in the play answer it. लोहितानि (red) कुसमानि (flowers) चन्दनं (sandal) च गर्भे यस्य सः अर्घः which like अर्घ्यम् means a respectful offering to a divinity or some venerable person. According to s'āstra it consists of eight ingredients: आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम्। यवः सिद्धार्थकश्चैवाष्टाङ्गोऽर्घः प्रकीर्तितः॥ Another meaning assigned to the word अर्घ्य is material used for worshipping—अर्घः पूजाविधिः तदर्थं द्रव्यम् अर्घ्यम्। II, 15, 12–14 अर्घ्यानां भाजनम् अर्घ्य भाजनम्—receptacle of material of worship. सपर्यां निर्वर्तयामि–पूजां करोमि i. e. करिष्यामि where निर्वर्तयामि is used in the sense of *I shall* carry out (present for immediate future). II, 15, I6 साधुतरः better, here used in the sense of the best as that than which this is better is not mentioned and therefore it is better than all others. अवसरः opportunity. II, 15, 17–I9 The obedient चेटी brings the अर्घ्यभाजन as ordered by Her Majesty भानुमती and offers it to her. II, 15, 20 But the king goes near the *ceṭī* and having caused her to go away (उत्सार्य) and taken the vessel containing the worship–material from her, just himself (स्वयम् एव) gives it to the queen. II, 15, 22–23 The friend of भानुमती is the first to note the violation (भङ्गः) of the queen's vow as 'His Majesty has come'. II, I5, 27–30. The passage is remarkable for the sincerity of भानुमती who wants to ensure that the evil with which the inauspicious dream was fraught be destroyed and that all be favourable in the end to her husband. अम्बरम् (sky) एव महासरः (great lake) तत्र [विद्यमानं] एकं (prominent) च तत् सहस्रपत्रं च (lotus) — तत्सम्बुद्धौ. The sun is addressed by her – " O prominent lotus in the big lake in the form of sky ! " पूर्वदिशा (पूर्वा च असौ दिशा च) एव वधूः तस्याः मुखमण्डलं तत्र कुङ्कुमविशेषकः (beautiful saffron mark), तत्सम्बुद्धौ – ' O beautiful saffron mark on the round face of the damsel in the form of the eastern quarter ! " सकलं भुवनम् एव अङ्गनं (courtyard — Cf Marāthi ' अंगण ') तत्र दीपकः, तत्सम्बुद्धौ ' O lamp in the courtyard in the form of the entire world ! ' ' प्रणामेण कुशलपरिणामि भवतु ' is at once the

pious wish and request to the sun, of भानुमती. कुशलः क्षेमः क्षेमकरःइत्यर्थः परिणामः यस्य तत कुशलपरिणामि n. agreeing with 'अत्याहितं' gone before in the passage. शतभ्रातृभिः सहितः सशतभ्रातृकः— this is strictly speaking not true as दुर्योधन दुःशासन etc. were brothers numbering a hundred, so दुर्योधन would have only ninetynine brothers. दुःशला, दुर्योधन's sister, could not be included among the brothers. II, I5, 31–33 – The queen offers the offering. As she has face turned towards the sun she is not able to see that it is the king wh is standing by her side and not the cetī तरलिका. Hence 'हञ्जे तरलिके' etc. To take flowers from तरलिका which the latter was asked to give the Queen stretches out her hands. II, I5, 33 This is a very important stage direction. The king brings the flowers i. e. proceeds to give them to the queen. In so doing, he touches the hand of the queen and is so pleased, a *kāmuka that he is*, that he is beside himself with the pleasure of touch and thus lets the flowers fall down on the earth. To an orthodox god–worshipper there can not be a worse omen than this viz. flowers intended to be used for the worship of the divinity falling down on the ground. This also is a part of भट्टनारायण's device of making coming events cast their shadow before. 'All is certainly not going to be well with the Kauravas'. This is what he has very ingeniously suggested. II, 15, 34–36 Not knowing who gave the flowers and made them fall in so doing भानुमती is angry and exlaims ' O the blunder of the servant!' But a moment afterwards, she is bewildered (ससम्भ्रमम्) or confused to find that it was 'her lord (आर्यपुत्रः)' who was responsible for all that. II, 15, 37 'In regard to such an occasion of service (सेवायाः अवकाशः तस्मिन्) [this] servant [meaning himself] is unskilled (अनिपुणः. The queen has authority (प्रभवति) to punish–दुर्योधन who is keen on pleasing भानुमती says. 1I, 15, 38 भानुमती is Her Majesty but more than anything else she is a Hindu wife. Naturally on hearing from दुर्योधन that he is her servant whom she can punish she is all bashfulness. [The actor playing the role of भानुमती had to indicate this to the audience by appropriate gesticulations. Hence the stage direction भानुमती लज्जां नाटयति ।]

(16) Construe : परिजनपथवर्तिनि अत्र धवलदीर्घापाङ्गसंसर्पि चक्षुः विकिर । सम्भ्रमेण किम् । [हे] देवि, स्मितमधुरम् उदारम् उच्चैः [च] माम् आलप । मम पाण्योः अञ्जलिः त्वां सेवितुं प्रभवति । (मालिनी)

"Cast (विकिर) your eye (चक्षुः) in the habit of moving (संसर्पि where there is तात्च्छील्ये णिनिः) to the white corners (अपाङ्ग —lit. a part further away 'अप') which are extensive [अत्यर्थं दीर्घं च यत् अपाङ्गं तत् संसर्पितुं (संस्त्रप्तुं, संसप्तुं quite strictly) शीलं यस्य तत्] here [at me]. What use is this embarassment or confusion (संभ्रमेण) i. e. away with it. O queen, speak to me sweetly on account of smile in a manner dignified (उदारम् — i. e. such as would become a queen) and loudly (उच्चैः). Duryodhana puts himself in the position of a servant who has committed a blunder and would therefore like to be scolded (उच्चैः आलप). This he considers to be a desirable kind of punishment (अनुशासन) — and also one which he hopes he richly merits. As is meet you reprimand me. My cavity of hands (पाण्योः हस्तयोः अञ्जलिः) is capable of (प्रभवति) to serve i. e. propitiate you. II, 16, 1—भानुमती with due decorum asks for permission to carry out some (कस्मिन् अपि) vow (नियम) for which she has a longing (अभिलाषः). II, 16, 3–4 श्रुतः विस्तरः येन सः by whom the details have been heard. प्रकृत्या सुकुमारम् प्रकृतिसुकुमारम् naturally delicate आत्मानम् [your] body or self. अलं खेदयितुम् — enough of fatiguing, pray do not fatigue 'खेदयित्वा' would be strictly in conformity with पाणिनि's rule 'अलंखल्वोः प्रतिषेधयोः क्त्वा' 3, 4, 18. Observing a vow would be putting her body to an amount of trouble. Duryodhana, therefore, wants the idea of a vow being observed to be given up. This is consistent with his statement that स्वप्न etc. come true only in the काकतालीय manner (II, 15). II, 16, 6–7 भानुमती is extremely apprehensive and hence her insistence that she be permitted to observe the vow. दुर्योधन's pride of his strength, however, would not let him say 'yes'. 'Away with this fear (शंका)' he tells (भानुमती). The reason follows :

(17) Construe : [त्वं] यदि एवं क्लाम्यसि [तर्हि] व्याप्तदिशां प्रकम्पितभुवां नः अक्षौहिणीनां किं फलम्, द्रोणेन किम्, अङ्गराजविशिखैः किम्। [हे] भीरु, त्वं मे भ्रातुश्शस्त्र भुजवनच्छायासुखोपस्थिता दुर्योधन केसरीन्द्रगृहिणी [असि]। तव किं शङ्कारूपदम्।

If you are thus distressed (यदि क्लाम्यसि) what is the fruit i. e. use (किं फलम्) of our divisions (अक्षौहिणीनां) of army which have pervaded the quarters? What use is Droṇa? What use are the arrows (विशिख – विशिष्टा – particular, special, peculiar i. e. extremely sharp – शिखा – tip अग्रं यस्य सः – तैः) of the king of Aṅgas i. e. of Karṇa? Timid one (भीरु)! you are the wife (गृहिणी–गृहम् अस्याः अस्ति इति) of the lord of lions (केसरिणाम इन्द्रः, केसरः mane अस्य अस्ति इति केसरी) in the form

of दुर्योधन. दुर्योधनः एव केसरिणाम् इन्द्रः तस्य गृहिणी. दुर्योधन wants to bring out that he is extremely brave and therefore his wife need have no fear. The compound दुर्योधनकेसरीन्द्रगृहिणी may be regarded as a significant epithet (साकूत विशेषण). The verse thus would be an instance of परिकर अलंकार. तव किं शङ्कास्पदम् । is a rhetorical question and therefore is an example of the प्रश्न अलंकार. भुजाः एव वनं तस्य छाया तत्र सुखं यथा तथा उपस्थिता (situated or) staying comfortably in the shade of the forest in the form of the arms of my hundred brothers (भ्रातृशत) contains a रूपक (भुजाः एव वनम्) in it. This epithet too is significant. It shows there is no reason why भानुमती should entertain any fear. II, 17, 2–3 न खलु... संनिहितेषु । A devoted wife who has confidence in the strength of her husband could have said hardly anything more appropriate. All the same(किंतु) भानुमती longs to greet i. e. takes an amount of delight ('अभिनन्दामि') in the achievement (संपत्ति—from सं + पद् to achieve, accomplish) of "my lord" himself (आर्यपुत्रस्य एव). II, 17, 5–6 These words of दुर्योधन leave no doubt as to what was uppermost in his mind all the while. All his मनोरथs are set forth in a sentence ' दयितया संगतः (united with my beloved wife) स्वेच्छया विहरामि (I should sport at will).' The contrast between भानुमती's devotion to her lord and दुर्योधन's voloptuous words is remarkable.

(18) Construe: प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं लज्जायोगात् अविशदकथं मन्द-मन्दस्मितं वा नियममुषितालक्तकाङ्काधरं वा **ते वक्त्रेन्दुं पातुम् इच्छा** [मे शश्वत् वर्तते] [अतः] **परं कीं नु दुर्योधनस्य असुलभम्** [वर्तते] । (मन्दाक्रान्ता).

भानुमती said she wanted to see that the heart's cherished desire of her lord दुर्योधन was secured. दुर्योधन seizes the opportunity and says [' On my part there even is] a desire (वाञ्छा) to drink (पातुं) your moon–like face (वक्त्रं इन्दुः इव – तम्) with its lip (अधर) having the mark (अङ्क) of the *alaktaka* dye stolen away (मुषित) i. e. suspended on account of the [observation of the] vow (नियम = व्रत) or–[face]. by which is being drunk (आपीयमाना) i. e. excelled the grace (शोभा) of a lotus (अब्ज–lit. born in water) with its eyes (नयन) steady (स्तिमित) bound with [or instinct with] love (प्रेम्णा आबद्ध) that they are, or – (face)-with its talk (कथा) not distinct on account of (lit. due to association योग with) bashfulness or -[face] with its smile which is very gentle (मन्दमन्द) what else (किं नु परम्) possibly is not easy to secure for Duryodhana ? (i. e. only your lip is difficult to have–unless you are favourably disposed)" प्रेम्णा आबध्दे अत एव

स्तिमिते च ते नयने च ताभ्याम् आपीयमाना अब्जस्य शोभा यस्मिन्-सः, तं वक्त्रेन्दुम् । लज्जया योगः सम्बन्धः तेन न विशदा कथा यस्मिन् सः—तम् । नियमेन (व्रताचरणेन) मुषितः अलक्तकस्य अङ्कः चिह्नं यस्य, तादृशः अधरः यस्मिन् सः तं वक्त्रेन्दुम। मन्दमन्दं स्मितं यस्मिन्–all these are बहुव्रीहि compounds. दुर्योधन's question is one worth being carefully understood. "What other thing is not easy to obtain i. e. what other thing is difficult to get for दुर्योधन ? " How much so ever दुर्योधन may long for the वक्त्रेन्दु, despite the fact that दुर्योधन is a sovereign ruler, there *is* one thing difficult for him to get. It is the lip of भानुमती. भानुमती was no doubt दुर्योधन's wife and many may wonder why दुर्योधन is making this statement. But दुर्योधन is in a frame of mind which makes him use hyperbolic phrases as he is keen on *propitiating* **भानुमती.** Perhaps the question is thus to be understood "Unless you are favourably disposed how can that be easy of securing for me ?" apart from another consideration which a person having an intense desire for enjoyment of pleasure such as is available in the inner apartment is only too well acquainted with viz., *in the absence of anukūlatā* or favourable disposition of the *nāyikā*, even वक्त्रेन्दुलाभ would be insipid. This may, therefore, be regarded as an appeal to भानुमती to be favourably disposed. The request to be favourable is quite to the point because भानुमती had herself said 'आर्यपुत्रस्य एव मनोरथसंपत्तिम् अभिनन्दामि । '— 'All right, here is my मनोरथ—now help me have it fulfilled' 'एतावन्त एव मनोरथा :'—by implication I long for nothing else than this. There is another reading...पातुं वाञ्छा परमसुलभं किं न दुर्योधनस्य ? = परम् अतिशयेन असुलभं दुर्लभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य वाञ्छा न किम् ? – It viz., the longing to drink the moon–like face, extremely difficult to seccure [ever] *is* there. So it is now up to you to fulfil it. II, 18, 1 There is a great tumult behind the curtain and naturally all listen to it. II, 18, 2–3 भानुमती is all apprehension and embraces (परि + ष्वञ्ज्) the king and cries " may my lord protect, my lord protect " II, I8, 4 दुर्योधन looks around and tells भानुमती there is no need for being excited or embarassed (अलं संभ्रमेण). The next verse makes clear that nothing serious is there. It is only a gale of wind that is blowing.

(19) Construe : दिक्षु व्यूढाङ्घ्रिपाङ्गः अन्तरिक्षे तृणजटिलचलत्पांशुदण्डः, पथिषु झाङ्कारी, शर्कराल:, विटपिनां स्कन्धकाषैः सधूमः, प्रासादानां निकुञ्जेषु अभिनवजलदोद्गारगम्भीर-धीरः, **चण्डारम्भः समीरः परिदिशं वहति, [हे] भीरु ! संभ्रमेण किम् ।** (स्रग्धरा).

Away with excitement (संभ्रमेण किम्) O timid one. A terrible

wind (lit. wind with a terrible activity चण्डः आरम्भः व्यापारः यस्य स चण्डारम्भः, समीर wind is so called because 'सम्यक् ईर्ते ईरयति वा'—etymologically 'blows well, proceeds well or impels, urges well) is blowing in all directions (दिशि दिशि इति परिदिशम्). The verse gives a graphic description of the wind. It is दिक्षु व्यूढाङ्घ्रिपाङ्गः i. e. one which has borne व्यूढ (p. p. p. of वि + वह्) i. e. scattered in [all] directions (दिक्षु) the parts (अङ्गानि) of i. e. branches of trees (अङ्घ्रि-प one that drinks by its feet, here *roots*). It is one having a column (दण्ड lit. staff) of dust (particles पांशु) that is mixed with (literally full of matted hair in the form of) straw — a column which is moving (चलत्) in the air (अंतरिक्षे) तृणेन जटिलः चलत् च पांशूनां दण्डः स्तम्भः यस्य सः। It is producing a hoarse hissing sound (झाङ्कारः + इन् possessive) on the ways and is full of sand-particles (शर्करा sand + लच् – though 'शर्करा' is not included in the list of words to which the affix can be added taking 'सिध्मादि' to be an incomplete list or आकृतिगण). It is accompanied by smoke (धूमेन सहितः सधूमः) on acconnt of friction at several places (काषैः) of the stems or trunks (स्कन्ध) of trees. It is deep (i. e. – having a deep sound metaphorically) 'धीर' and grave (गम्भीर – having a grave sound) in the bowers (निकुञ्जेषु) of palaces (प्रासादानाम्) — deep and grave like the rumbling or thunder (उद्गारः — lit. what is sent out of the throat, utterance, here rumbling 'गर्जितम्') of a cloud (जलद) which is fresh altogether (अभिनव) i. e. the cloud appearing in the beginning of the rainy season, full of or surcharged with water. भट्ट नारायण has a very fine sense of style. To describe a terrible wind, he has chosen the *appropriate* metre. 'र' s and 'ह' s are made to have prominence in the four lines. This is deliberate. 'झाङ्कारी'—is a very happy phrase. The reader begins to hear the deep and grave sound produced by the wind even where he is seated. II, 19, 3–6 सुवदना suggests that it is proper for His Majesty to enter a palace on the mountain of wood (दारुपर्वत). उत्थितं यत् परुषं (harsh) रजः :(dust) तेन कलुषीकृते नयने येन सः। उन्मूलिताः (uprooted) ये तरुवराः वृक्षश्रेष्ठाः तेषां यः शब्दः तेन वित्रस्ताः (extremely frightened) मन्दुरायाः from the stable ('वाजिशाला तु मन्दुरा' — अमर०) परिभ्रष्टाः (those that have bolted off) ये वल्लभतुरङ्गमाः (उत्कृष्टाश्वाः best horses) तैः पर्याकुलीकृताः (thrown into a confusion) जनपद्धतयः (लोकमार्गाः thoroughfares, public roads) येन सः — बहु० वल्लभ itself means सल्लक्षणतुरङ्गम. Here वल्लभ is compounded with तुरङ्गम. The word, therefore, is better taken as having an

adjectival import conveying 'सल्लक्षण'. Thus वल्लभतुरङ्गम = सल्लक्षणः अश्वः II, I9, 7-8 दुर्योधन is right glad ('सहर्षम्') that the whirlwind (वात्यायाः चक्रम्, where वात्या itself means tempestuous wind, 'चक्रम्' thus being redundant) has proved to be very helpful or beneficial (उपकारः + इन = 'उपकारि') to him. For, by that is his heart's cherished desire (मनोरथः) accomplished i. e. fulfilled (संपादितः). Thanks to the whirlwind's favour (प्रसादात्), भानुमती gave up her vow (परित्यक्तः नियमः यया सा–तया) without any effort of दुर्योधन and fulfilled his desire (viz. 'दयितया संगतः स्वेच्छया विहरामि'). Had it not been for the apprehension caused by the whirlwind, भानुमती would not have clung to the king ('सभयं राजानं परिष्वज्य' above).

(20) Construe: भ्रुकुटिः न न्यस्ता, लोचने बाष्पसलिलैः न आच्छादिते, आननम् अन्यतः न नीतम्। स्पृशन् अहं सशपथं न वारितः। [किन्तु] तन्व्या भयवशात् आलिङ्गितं मग्नपयोधरम् आबद्धम्। **अस्याः नियमस्य भङ्क्ता अयं भीषणमरुत् मम वयस्यः म** [किम्], (शार्दूलविक्रीडितम्).

दुर्योधन is very much pleased that भानुमती has not on the present occasion put any of the obstacles to the fulfilments of his cherished desire, with which he was familiar. (1) Thus भानुमती formed no frown – there was no knitting of the eye-brow (भ्रुकुटिः न न्यस्ता = भ्रुकुटिभङ्गः न आचरितः) (2) Eyes were not caused to be screened (literally covered) by profuse tears (बाष्पसलिलैः literally by 'waters' of tears, here to be understood as 'by a continuous flow of tears'). (3) Nor was her face turned (नीतम् lit. led) in another direction. This clause brings out that दुर्योधन was very sorely disappointed in respect of his *manoratha* formerly because भानुमती used to turn her face (आनन) away. (4) 'Nor have I been warded off (नि–वारितः) with oaths (such as शपामि प्राणैः यदि मां स्पृशसि etc.)' Instead (किन्तु lit. 'but') by the slender–bodied one (तन्व्या instrumental sing. of तन्वी–'one having a slender body) was an embrace given (आलिङ्गितं 'नपुंसके भावे क्तः': in such a way that the pair of her breasts (पयोधरौ) got themselves plunged [into दुर्योधन's bosom]. [Heroines of Sanskrit works are mostly तन्वीs ' **तन्वी** श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी etc'. (verses 88, 89 of the Meghadūta p. 65, our edition) where the यक्षपत्नी is said to be 'तन्वी' and beautiful ladies, though not *heroines* of works, share this trait with them; भानुमती was the queen of दुर्योधन the mighty सम्राट् and as was only to be expected was possessed of all excellences of beauty].

'This terrific (भीषणः — भयङ्करः) wind (मरुत्) which has thus proved to be the cause of the violation (भङ्क्ता) of her vow (नियम),' दुर्योधन says '[I want to ask]–is this not my friend?' The answer is evident. The wind is one of the greatest of दुर्योधन's friends. The wind has proved the friendship in a convincing manner. That which was परम् असुलभम् (extremely difficult) for दुर्योधन to have (II, 18 cd above) has been brought in a way within दुर्योधन's easy reach – 'एतावन्त एव मनोरथा यदहं दयितया सङ्गतः स्वेच्छया विहरामि' II, 17, 5–6 above–the *manoratha* has already been fulfilled. The construction in II, 20 d is 'अयं मम भीषणमरुत् मम वयस्यः न [किम]।' with भीषणमरुत् as the कर्ता and 'वयस्यः नास्ति किम्' as the predicate. 'अस्याः नियमस्य भङ्क्ता' is an adjective qualifying the भीषण मरुत् but *having the force of a cause.* 'One that causes her vow to be broken as it is, is it not my friend?' Thus भङ्क्ता = भङ्क्तृत्वात् हेतोः. Thus the line contains in it an instance of the काव्यलिङ्ग or हेतु अलंकार. The line (II, 20 d) is interpreted in an alternative manner: अस्याः नियमस्य भङ्क्ता अयं भीषणमरुत् न, [अपि तु] मम वयस्यः [एव]। "This wind that causes भानुमती to violate her vow is not a terrific wind [so much], as my friend". This would make the line an instance of the अपह्नुति अलंकार typically represented by 'न इदं मुखम्, चन्द्रः अयम्' defined by मम्मट in काव्यप्रकाश X, 10 as 'प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुतिः।' Between the two interpretations the former is better in the sense that it is more in a line with भट्ट नारायण's very favourite mode of conveying what he wants to with the help of *kāku* or modulation of voice. 'भङ्क्ता भीषणमरुत् वयस्यः **न**' is so to be uttered as to leave no doubt in the mind of the listners that the speaker wants to bring out emphatically 'it *is* the friend!' II, 20, 1 कामेन इच्छया चारः *m.* आचरणम् इत्यर्थः कामचारः—'behaving as one likes, absolute freedom to do as one pleases.' II, 20, 3 The stage direction is intended to ensure that the audience will be able to *realise* the effect of the whirlwind. All actors (सर्वे) on the stage are to show by gesticulations the harm (बाधा) that is being caused to them by the भीषणमरुत् and thus they are required to move about with [special] effort [as there is so much resistance of the wind].

(21) Construe: [हे] घनोरु, पदानि शनैः शनैः कुरु। अयि [प्रिये], परिवेपिनीं गतिं विमुञ्च। मम उरःस्थलं बाहुलतोपरिबन्धनं गाढं निपीडय। (द्रुतविलम्बितम्).

"O you possessed of plump (घन) thighs! plant (कुरु lit. make) your feet (पदानि) slowly (शनैः) [and] slowly (शनैः)." घनोरुत्व or posses-

sion of plump thighs, like 'तन्वङ्गित्व' 'आयतलोचनत्व' 'तनुमध्यत्व,' is a sign of feminine beauty. घनौ ऊरू (nom. dual, *m* .) यस्याः सा घनोरूः with the 'रु' 'ऊरू' made long or दीर्घ according to 'संहितशफलक्षणवामादेश्च' पा० 4, 1, 70. Advantage is taken of 'आदिः' in the ending part of the sūtra and besides 'संहित,' 'शफ,' etc. 'पीवर,' 'घन' too are regarded as changing the ending 'रु' (ह्रस्व) into 'रू' (दीर्घ). Having plump thighs भानुमती found it no easy thing to go up the *dāru-parvataka*. There was the resistance of the wind that was raging •fiercely. This explains दुर्योधन's particular care which prompted him to say to भानुमती 'plant your steps slowly and slowly', lest hurry caused an accident. 'Give up O [darling], your gait which is full of excessive tremor (परि + वेपः + इन् f 'परिवेपिनी, ताम)'. 'O you possessed of a fine frame (शोभना तनूः यस्याः सा सुतनूका, according to 'नद्यृतश्च' पा० 5, 4, 153, the क being eliminated according to 'समासान्तविधेरनित्यत्वम्।'), do you embrace (नितरां पीडय निपीडय lit. torment excessively) closely (गाढम्) my bosom (उरः has स्थल added to it in the sense of broad – but स्थल can be regarded as used 'स्वार्थे' too, i. e. without changing the meaning, thus उरःस्थल = उरः) in such a way as to make your creeper-like arms (बाहुलते – बाहू लते इव) the upper ligature (उपरिबन्धन)'. दुर्योधन was leading the way. भानुमती was closely following. दुर्योधन told her to plant her feet slowly and to give up all tremor. If this did not help भानुमती muster enough courage, दुर्योधन adds 'embrace me closely' so that your creeper-like arms will be the upper ligature of my chest. बाहू – लते इव उपरि [तनं] बन्धनं यस्मिन् कर्मणि यथा तथा is an instance of 'अव्ययीभाव.' The expression is used adverbially. It is evident that in दुर्योधन's idea of a 'स्वेच्छाविहार' a very high value was set on सुतनु भानुमती embracing him from behind. II, 21, 1–2 The entrance is to be shown by means of gesticulation (प्रवेशं **रूपयित्वा**). न लब्धः अवकाशः (scope) येन सः समीरणः वायुः. गर्भं गृहम् गृर्भगृहम् inner chamber. This is naturally संवृत or well covered or closed (सं + वृ p. p. p.). बिस्रब्धम् confidently, without any apprehension. उन्मृष्टः रेणूनां निकरः समूहः यस्मात् तत् चक्षुः where the singular stands for both the eyes. उन्मीलय—open—II, 21,4 उत्पातसमीरणः—portentous wind, wind fraught with evil. II,21,6 आरोहणस्य संभ्रम : (hurry) तेन निःसहं दुर्बलम् आरोहणसंभ्रमनिःसहम् powerless because of the hurry of ascent. 'कुरु शनैः शनैः'—but this दुर्योधन was required to tell भानुमती *inferably* because भानुमती was in the excitement caused by the sudden gale of wind *climbing*

hurriedly. II,21,7 '...कस्मादिदानीं...न भूषयति' is an instance of पर्यायोक्त अलकार. 'Why does Your Majesty not decorate the altar (वेदीम्) intended to serve the purpose of a seat' in plain terms would mean 'may Your Majesty occupy the *vedī*...' आसनार्थां वेदी is आसनवेदी. 'तस्मादिदानीं भूष्यतामियमासनवेदी महाराजेन,' would have brought out the same meaning much more easily. But then a roundabout way of putting things or making proposals, queries etc. *is part and parcel of court life.* The *Queen's* dear *friend Suvadanā had to address His Majesty* दुर्योधन *in a way suited to life in palaces.* II, 21, 8 'अनल्पम् एव अपकृतम्' is another पर्यायेाक्त for 'विपुलं (very much) अपकृतम्', अप+कृ to do harm अपकृतम् is p. p. p. from it meaning 'harm has been done.' The expression has thus a predicative force. एव—certainly, definitely.

(22) Construe : तनुः अपि रेणुः [अस्याः] नेत्रयोः आयतत्वात् महतीं बाधां विधत्ते। अल्पः अपि उत्कम्पः पीनस्तनभरितम् उरः क्षिप्तहारं दुनोति। मन्दे अपि याते पृथुजघनभरात अस्याः वेपथुः वर्धते। मृगाक्ष्याः अवयवैः दत्तहस्ता वात्या [अस्याः] सुचिरं खेदं करोति। (स्रग्धरा).

The amount of dust-particles (रेणुः) finding entrance into the eyes of भानुमती due to the whirl-wind is small. For, as can be inferred, भानुमती must naturally have closed her eyes as soon as dust began entering into her eyes. (vide दुर्योधन's 'उन्मीलय चक्षुः' after having reached the गर्भगृह). But दुर्योधन (i. e. भट्ट नारायण) says that the harm caused by the *small* amount of dust-particles was *great.* For, भानुमती's eyes were possessed of a great width (आयत wide, तस्य भावः आयतत्वम्, तस्मात्) or expanse. [Vide the exaggerated description of the width of eyes given by Sanskrit poets 'कर्णान्तायतलोचन,...ना'] This made it possible for the dust-particles to have a greater scope to cause trouble. A less beautiful lady having eyes not half as expansive as those of भानुमती would not have been troubled to the extent to which भानुमती was troubled. This is *poetic* reasoning. It would be deemed as an indication of असहृदयता or अरसिकता to ask 'was the trouble not distributed over a wider area, – was its poignancy, therefore, not reduced relatively or comparatively ?' Lovers (lunatics and poets) have a logic all their own. (2) Similarly the tremor (उत्कम्प) of the bosom was slight. But as the bosom (उरः) of भानुमती was weighted (भर + इतच् according to 'तदस्य संजातम्' इति तारकादिभ्यः इतच्) by her well-developed or plump (पीन) breasts, it (the tremor) caused pain (दुनोति– present 3rd person sing. from दु to cause pain) in a way in which the

necklace was thrown up (क्षिप्तः हारः यस्मिन् कर्मणि यथा तथा). Here too the logic is the same. A less beautiful lady with **अपीनस्तनम् उरः** would not have experienced even half the trouble of भानुमती. (3) Even when the gait (lit. going यात p. p. p. from या to go 'नपुंसके **भावे** क्तः') of भानुमती was slow (मन्द) or dull, due to the weight (भर) of her *broad* (पृथु) buttocks, भानुमती's trembling increased. A less beautiful lady with buttocks not पृथु like those of भानुमती naturally would not have experienced that much tremor. In the fourth line दुर्योधन sums up what is contained in the first three. The whirlwind (वात्या) with a [helping] hand given (दत्तः हस्तः यस्यै सा) [her – वात्या being personified] by her (भानुमती's) limbs (अवयवैः— such as **आयते नेत्रे**, पीनस्तनम् उरः and पृथुजघनम्) causes (करोति) pain (खेदं) to the fawn-eyed (मृगस्य अक्षिणी इव अक्षिणी यस्याः सा **मृगाक्षी**, तस्याः मृगाक्ष्याः which is an example of a बहुव्रीहि compound, where the first member – पूर्वपद – is an उपमानपद or word conveying a standard of comparison viz. मृगाक्षिणी eyes of a fawn; The peculiarity of this variety of compounds is that the latter part of the former word in the compound is dropped in the full compound—thus whereas मृगस्य अक्षिणी इव अक्षिणी यस्याः सा should have given मृगाक्ष्यक्षी the 'अक्षिन्' in the first member is dropped and the form of the compound is मृगाक्षी; other similar examples are उष्ट्रमुख, खरमुख etc—.उष्ट्रस्य मुखम् इव मुखं यस्य, खरस्य मुखम् इव मुखम् यस्य etc.) for a vary long time (सु–चिरम). It need hardly be stated that the verse brings out how excessively attracted by भानुमती's physical beauty दुर्योधन is and विहारेच्छु that he is blaming or finding fault with the वात्या that has done भानुमती a lot of harm [with the subtle purpose of himself being in a position to win भानुमती's favour—or retain it for a long period.] II, 22, 1 सुवदना's proposal is accepted by all who, therefore, get themselves seated. न आस्तीर्णम् (p. p. p. आ + स्तृ to cover) अनास्तीर्णम् – not covered, bare. न विद्यते आस्तीर्ण – आस्तरणम् इति यावत् according to 'नपुंसके भावे क्तः' — यस्य, तदनास्तीर्णम् not having a covering is not wrong, but is *pedantic.* किमिति – why ? कठिनं च तं शिलायाः तलं च कठिनशिलातलम् accu. sing. as 'अधिशीङ्स्थासां कर्म ।' requires the द्वितीया of the place occupied when the root आस् is, as here, preceded by the preposition अधि. Thus – 'गिरिमध्यास्ते हरः' while 'गिरावास्ते हरः ।' 'Hara i. e. S'iva dwells on the mountain.'

(23) Construe : [हे] करभोरु, पवनाकुलितांशुकान्तम् [अतः एव] त्वद्दृष्टिहारि

मम ऊरुयुग्मं लोलांशुकस्य [अतः एव] मम लोचनबान्धवस्य **तव जघनस्थलस्य चिरम् अध्यासितुम् पर्याप्तम् एव** । (वसन्ततिलका).

' O you possessed of thighs like the outer edge of the hand from the wrist to the root of the little finger !' (करभोरु-करभे इव ऊरू यस्याः सा- in this बहुव्रीहि compound where the first member viz. करभे is a standard of comparison the 'रु' in 'ऊरुः' the latter member of the compound becomes दीर्घ i, e. रू, thus 'करभोरूः' is the nominative singular in keeping with 'ऊरूत्तरपदादौपम्ये' पा. 4,1,61, the सिद्धान्तकौमुदी having the following to say on the matter उपमानवाचिपूर्वपदमूरूत्तरपदं यत् प्रातिपदिकं तस्मादूङ् स्यात्। करभोरूः।) where करभ = 'मणिबन्धादाकनिष्ठं करस्य बहिः' according to अमर० This 'outer edge of the hand from the wrist to the root of the little finger' (करभ) is tapering, soft as well as fleshy. A करभोरू is a lady with her thighs having these excellent qualities viz., softness, fleshiness and a graceful tapering shape. 'करभोरूः' is nominative singular while 'करभोरु' is the form of the vocative singular. दुर्योधन has thus paid भानुमती a tribute which she richly deserved. He then says 'the pair of my thighs (मम ऊर्वोः युग्मम् n.) with the skirt (or end अन्त) of its garment (अंशुक) disturbed (or 'perturbed' आकुलित) by the wind (पवन) [and consequently], attracting (हारि) your eyes [towards it] is quite adequate or enough (परितः आप्तं पर्याप्तम्), and it is definitely (एव) so, for your huge buttocks (जघन buttocks has 'स्थल' added to it in the sense of huge, broad, the compound being explained as जघनं स्थलम् इव । 'उपमितं व्याघ्रादिभिः सामान्यप्रयोगे' पा. 2, 1, 56 the meaning of the compound being 'महत् विस्तीर्णं वा जघनम्') to rest upon (अध्यासितुम् – infinitive from अधि + आस् to occupy, rest upon), with its garment fluttering (लोल = चंचल, unsteady and hence extremely attractive, to (lit. relative of 'बान्धव') my eyes (लोचन). 'मम ऊरुयुग्मं तव जघनस्थलस्य अध्यासितुं पर्याप्तम्' is a peculiar construction as it amounts to (a) मम **ऊरुयुग्मम्** पर्याप्तम् **अस्ति** (b) तव जघनस्थलस्य अध्यासितुम् where 'अध्यासनाय' would be grammatically correct. The subject of 'अस्ति' is pair of thighs,' while that of 'is adequate' for *sitting*) sitting or occupying or resting is the huge or broad जघन (जघनस्थल). This is inadmissible as per rules of Sanskrit grammar. 'क्षमोऽस्मि विपदुदधेः परं पारं गन्तुम् ।' I am capable of [crossing and thus] going to the other shore of the ocean of difficulty,' is a passage where the कर्ता of अस्मि and पारगमन (पारं गन्तुम्) is the same viz. 'अहं' (which is अध्याहृत). This is an instance of the correct use of the infinitive. Bhaṭṭa Nārā-

yaṇa's present construction cannot, however, be defended in any other way than by trying to make the most of a bad bargain and proposing (1) तव **जघनस्थलस्य** जघनस्थलेन इत्यर्थः according to ' षष्ठी शेषे ' (genitive being used for the instrumental) मम ऊरुयुग्मं परितः आप्तम् एव अधिगतं लब्धम् एव and (2) 'तव **जघनस्थलस्य जघनस्थलम्** इत्यर्थः **अध्यासितुम् अध्यासयितुम्** इत्यर्थः आत्मनि **उपवेशयितुम्** इति यावत् पर्याप्तं समर्थं क्षमं वेत्यर्थः. Here षष्ठी is used for द्वितीया and the primitive form ' अध्यासितुम् ' is used in the sense of ' अध्यासयितुम् ' i. e. with the *force of a causal* or प्रयोजक. Such a use of the form of a root in the sense of the causal thereof is warranted by 'अन्तर्भावितण्यर्थ ' i. e. with the sense of the causal concealed in, contained in that of the root. पवनेन आकुलितः अंशुकस्य (वाससः) अन्तः यस्य तत् पवनाकुलितांशुकान्तम्–बहु० । लोलम् अंशुकं (वस्त्रं) यस्य तत्— बहु० (qualifying जघनस्थलम्). The pair of thighs of दुर्योधन has the garment's end or skirt disturbed and दुर्योधन says to भानुमती '[therefore] it *attracts your eyes.*' One wonders whether this was a fact or दुर्योधन's mind's play according to ' कामी स्वतां पश्यति ।' The लोलांशुक जघनस्थल of भानुमती is 'the friend (बान्धव lit. relative) of the eyes of दुर्योधन' i. e. it draws the eyes of दुर्योधन towards itself irresistibly. This is ' उत्तान शृङ्गार ' or erotic sentiment without restraint and the 'उत्तानता' of it would properly be appreciated (i. e. its *objectionable nature be grasped*) when it is recalled that this is represented on the stage (as the Veṇīsaṁhāra is a नाटक or दृश्यकाव्य). It has at the same time to be pointed out that the उत्तानता is *only a means to an end* and not an end in itself. As would be evident from the sequal the 'bare *pair of thighs*' of दुर्योधन ' attracting the eyes' of भानुमती is to be construed with ' broken, broken ' –an अमङ्गल or अशुभ indication of the fate of दुर्योधन, thus being भट्ट नारायण's aim. In fact the entire second act has as its goal (1) presenting दुर्योधन in as unfavourable a manner as possible and (2) indicating the grim fate that is in store for him and his. Thus looked at, not only is the *uttāna s'ṛṁigāra not objectionable* but it is admirably suited to the dramatist's purpose of making the coming catastrophe cast its dark shadow before. II, 23, 1 Hardly has दुर्योधन completed his sentence ending with'... मम ऊरुयुग्मम् ' when there enters *all* of a sudden or unexpectedly (this is the significance of अपटीक्षेपेण=with the tossing of a curtain the rule being **'नासूचितस्यपात्रस्य प्रवेशो,** । निर्गमोऽपि वा'= । the chamberlain (विनयंधर) of दुर्योधन who was sent away apparently for getting the battle–chariot (सांग्रामिक रथ) ready. The Chamberlain is all excited (or confused or embarassed

संभ्रान्तः) and exclaims '—देव, भग्नं भग्नम' meaning 'Your Majesty [it is] broken, broken [indeed, O alas !]' The *audience connect* दुर्योधन's *words* **'मम ऊरुयुग्मम्'** (II, 23, 4th line) *with the predicate* **' भग्नं भग्नम ' *This is a clever device employed by* भट्ट नारायण** *and has immense dramatic value*. Not only the spectators witnessing the performance of the वेणीसंहार but *all on the stage* (सर्वे) gaze at the Chamberlain with fear or apprehension (आतङ्केन भयेन सहितं यथा स्यात् तथा सातङ्कम्). All became conscious of the grimness of the suggestion of the connection between दुर्योधन's words and the confused utterance of the Chamberlain. II, 23, 3–8 This is a highly dramatic piece. Its effect would better be appreciated on the stage than when read in ' cold print '. दुर्योधन asks ' by whom (was, what you say you alone know best, *broken* ?), The Chamberlain's answer is भीमेन — ' by the terrible...' the विशेष्य is not mentioned. But the audience takes भीमेन to be equal to भीमसेनेन (द्वितीयेन पाण्डवेन). The king (दुर्योधन) too asks, quite naturally ' of whom ? ' [Who was the sufferer]. The answer of the Chamberlain is ' [that] of your honour.' Thus the audience and the characters on the stage understand **' ऊरुयुग्मं भग्नं भग्नं भीमेन भवतः '** दुर्योधन gets exasperated at this evil suggestion and hence shouts out ' ah ! what are you raving (प्रलपसि) ?' भानुमती's 'आर्य, किमनिष्टं मन्त्रयसे' is peculiarly feminine and full of a पतिव्रता's concern for ' आर्यपुत्र ' or 'my lord'—'what undesirable thing are you talking about or saying ? ' (मन्त्रयसे–मन्त्र् to think, *later* (1) to give counsel as a result of thinking and (2) to speak, say, utter) II, 23, 9 His Majesty Duryodhana cannot be expected to be so very patient and gentle. Hence 'धिक् (fie upon you) प्रलापिन् (O raver !), O the lowliest (अपसद) among the old (वृध्देषु) ! what infatuation (वि + आ + मुह्) has overcome thee to day ! ' II, 23, 10 The Chamberlain's ' न कश्चिद्व्यामोहः, सत्यमेव ब्रवीमि ' must have been received with a heart filled all the more with apprehension, by भानुमती. It must have made दुर्योधन even more impatient of ' the nonsense ' विनयंधर was indulging in. And yet the Chamberlain was *not at all infatuated. He was telling the bare* truth (सत्यम् एव).

(24) Construe : **भीमसेन मरुता भवतः रथकेतनं भग्नम** । [**तत् च**] किङ्किणीक्वाणबध्दाक्रन्दम् **इव क्षितौ पतितम्** । (अनुष्टुभ्).

The Chamberlain's sentence with all its words uttered in their proper order is now as follows : भीमेन (भयकरेण) **मरुता** (वायुना) भवतः **रथकेतनं** भग्नम् । i. e. 'by a terrific *wind* has the *flag of your chariot*

been broken'. The audience as well as the characters on the stage took Vinayandhara's cryptic utterance in the preceding lines (II, 23d to II, 23, 6) to have conveyed...' ऊरुयुग्मं भग्नं भीमेन भवतः' i- e. 'By Bhīma has the pair of your thighs bene broken' ! ! The Chamberlain adds in II, 24, line 2 that it i. e. the flag of the chariot of दुर्योधन fell on the earth (क्षितौ) in a manner in which a wailing sound (आक्रन्दः) or a cry of lamentation, as though (इव) was uttered (बद्ध lit. formed) by the jingling sound (क्वाणः =' क्वण् क्वण् ' इति शब्दः, 'क्वाण' thus is a ध्वन्यनुकारी or onomatopoetic word of ' खण् खण् ' used of a sword or ' घण् घण् ' of a big bell in Modern Indian languages) of the small bells [attached to the flag] (किंकिणी f. a bell).

Before proceeding to what follows II, 24, it is necessary to pause a while and point out that the whole episode beginning with '...ऊरुयुग्मं ' II, 23d and ending with II, 24 '... क्रन्दमिव क्षितौ ' is an example of what is technically known as a गण्ड or पताकास्थान. विश्वनाथ defines this as

यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

i. e. where while one matter is thought, another with the same (or similar) characteristic (तल्लिङ्गः) is brought in (प्रयुज्यते) as an adventitious something (आगन्तुकेन भावेन)– that is a *patākāsthāna*. Here दुर्योधन's pair of thighs was the ' चिंतित अर्थ '. Quite adventitiously another is introduced by the Chamberlain who enters on the stage suddenly viz. ' रथकेतनम् ' as learnt subsequently. The common characteristic between the two is brought about by the phrase 'भग्नं भग्नम्'– suggesting of दुर्योधन's ऊरुयुग्म that it was shortly to be broken. The same phrase 'भग्नं' is literally true of दुर्योधन's रथकेतन in the sense that it *is already broken*. The p. p. p. is in the former case used in the sense of what *was to happen in future*. In the latter case it is to be understood as referring to what *has taken place*. विश्वनाथ adds in साहित्यदर्पण VI, 48 that the *third* out of the four varieties of this पताकास्थान is illustrated by our present passage. [Read अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।

श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥

लीनमव्यक्तार्थम् । **श्लिष्टेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन** प्रत्युत्तरेणोपेतम्, **सविनयं विशेषनिश्चयप्राप्त्या** सहितं सम्पाद्यते यत्तत्तृतीयं पताकास्थानम् ।

यथा वेण्यां द्वितीयेऽङ्के ' कञ्चुकी–देव, भग्नं भग्नम् ।..... up to ... क्रन्दमिव

क्षितौ ॥ (वेणी० २, २४). विश्वनाथ's observation on this is अत्र दुर्योधनोरुभङ्गरूपप्रस्तुत-संक्रान्तमर्थोपक्षेपणम् ।]

Sanskrit plays abound in instances of such पताकास्थानs. विशाखदत्त the author of the मुद्राराक्षस is very fond of them. In the first act he has used this device thrice. In the उत्तररामचरित भवभूति has used this. The former is contained in **चाणक्यः**— (पत्रं गृहीत्वा स्वगतम्) किमत्र लिखामि । अनेन खलु लेखेन राक्षसो जेत्तव्यः । (प्रविश्य) **प्रतीहारी :—** जेदु अज्जो । (जयतु आर्यः) **चाणक्यः** (सहर्षमात्मगतम) गृहीतो जयशब्दः । The latter is illustrated by **रामः**— किमस्या न प्रेयो यदि **परमसह्यस्तु** विरहः ॥ 38 ॥

प्रतीहारीः— देव, उपस्थितः । Act I – उत्तररामचरितम् । Where उपस्थितः construed by राम and the audience with 'विरहः' is later counected with 'दुर्मुखः' the spy of राम. A moment's thought would bring out that these पताकास्थानs can thus suggest future events of either kind viz. those that are favourable (अनुकूल–Vide the example quoted from the मुद्राराक्षस) and those that are unfavourable (प्रतिकूल – Vide the instance from the वेणीसंहार which is प्रतिकूल to दुर्योधन and that from the उत्तररामचरित –I,38 and the following few lines).

II, 24, 1 ' कम्पिते भुवने' when the [whole] world trembled it is only natural] 'भग्नः स्यन्दनकेतुः ।' तत् किमिति–why are you then raving *inpudently* (उध्दतं) 'broken, broken'. There *was no* impudence on the part of the कञ्चुकी. दुर्योधन is evidently angry at the evil suggestion. The poor कञ्चुकी becomes the victim of the anger for no fault of his than that in his concern for the master's banner of the chariot he came all confused and said ' भग्नं भग्नम्' which as curious coincidence would have it followed immediately दुर्योधन's ...' मम ऊरुयुग्मम् ' । II, 24, 3–4 अनिमित्त– evil omen.. 'Please Your Majesty, no impudence is there on my part. Only *my devotion to my master* (स्वामिभक्तिः) makes me speak (मुखरयति— denominative from मुखर-one who speaks=मुखरं करोति) II, 24,5-6 भानुमती too is anxious to have the evil averted (अन्तर्यताम् lit. let disappear) वेदघोष (recitation of वेदs) on the part of ब्राह्मणs satisfied (प्रसन्न) at the prospect of fees (दक्षिणा) to be given to them was—and even today is–regarded by orthodox sections of the community [in the days of the कौरवs and पाण्डवs as also those of भट्ट नारायण] as having an efficacy all its own against evil omens. II, 24, 7 दुर्योधन is not yet free from anger. अवज्ञया सहितं यथा तथा सावज्ञम्– ' disdainfully. 'ननु' ' I say ' पुरोहित — The family preceptor was expected to do all that was necessary for ensuring the well–being of his master, the king. He (the preceptor) was, therefore, expected to know the

Vedas including the *Atharva* with all its charms and indications. The importance of पुरोहित who was पुरः हित 'placed in front' in all matters pertaining to the king's safety is as old as the Ṛgveda. In the Ṛgveda वसिष्ठ claims that his suceesssful intercession on behalf of the king in whom he was interested was accepted by Indra – II, 24, 8 The Chamberlain goes away to inform the पुरोहित of दुर्योधन of the need for the evil being averted. II,24, 9 The female door-keeper (प्रतीहारी) announces the arrival of जयद्रथ's (सिन्धुराज = जयद्रथ) mother and of दुःशला the one sister of the hundred sons of धृतराष्ट्र. प्रतीहारस्य द्वारस्य भूमिः तत्र प्रतीहारभूमौ at the door-region. प्रतीहार is that from which persons are sent back (प्रतिहियन्ते) if the king has no time to grant the visitor an interview. II, 24, 13–14 दुर्योधन guesses as to why the two जयद्रथमाता and दुःशला must have arrived अभिमन्योः वधः तेन अमर्षितैः – अमर्षः anger संजातः यैः, तैः। II, 24, 15 प्रवेशय— imperative second person sing. of the causal of प्र + विश् 'cause to enter', 'usher', II, 24, 19–20 Jayadratha's mother who is all apprehension, as becomes clear a little later, that अर्जुन would kill her son that very day before sunset, seeks protection (परित्रायतां —'may protect' from दुर्योधन who to her is a कुमारः — 'young prince.' Dus's'alā weeps bitterly. II, 24, 21 दुर्योधन causes both of them, fallen at his feet, to rise and (उत्थाप्य— gerund of the causal of उत् + स्था) consoles जयद्रथ's mother. अम्ब 'O mother.' This is appropriate on the part of 'कुमारः'. न विद्यते प्रतिरथः यस्य स अप्रतिरथः without a rival warrior, a matchless fighter. अमर्षिता— अमर्ष + इन् (possessive) अमर्षिन् m + ता (भाववाचक) the state of being one possessed of anger, or literally unforgiveness II, 24, 27 न अस्तम् इते अनस्तमिते (सुप्सुपा समासः) दिवसस्य नाथे सूर्ये इत्यर्थः II, 24 29 'अहो मुग्धत्वमबलानां नाम' मुग्ध–unsophisticated, innocent, simple–minded + त्वं = मुग्धत्व simple-mindedness. दुर्योधन's remark shows his self-confidence- His smile (सस्मितम्) had the same cause. Arjuna's vow was a matter of joy to him. दुर्योधनस्य बाहुः एव परिघः (bolt) तेन रक्षितस्य विपत्ति– calamity (the greatest viz. death included in which case the word would be a euphemism) II, 27, 33 ते–पाण्डवs' partisans and पाण्डवs. अभिमन्यु was पुत्र to the former and बन्धु to the latter. II, 27, 35, सर्वेषु जनेषु प्रसिध्दा—where प्रसिध्दा is an example of a word understood to mean not known at all, by विपरीतलक्षणा. 'विपश्चितः खलु भवन्तः।' in a similar way would signify 'मूर्खाः खलु भवन्तः।'

(25) Construe : **मम आशया दुःशासनेन** हस्ताकृष्टविलोलकेशवसना **पाञ्चाली राजचक्रपुरतः 'गौः गौः' इति व्याहृता। तस्मिन्** एव **[समये] स गाण्डिवधरो**

पृथानन्दनः न आसीत् किं नु । क्षत्रियवंशजस्य कृतिनः यूनः तत् क्रोधास्पदं न किम्। (शार्दूलविक्रीडितम्).

At my command (मम आज्ञया) Pāncālī—*daughter* of the *king* of the Pancālas–with her hair and garment unsteady (विलोल) or loose dragged as both were (आकृष्ट p. p. p. from आ + कृष्) by his hand by दुःशासन was addressed (व्याहृता— p. p. p. of वि + आ + हृ to speak. ' was spoken to ' ' was addressed') 'as a cow' 'a cow ' [has this one become i. e. is as helpless as a cow.] This was done in the presence (पुरतः— lit. in front) of my circle of kings (राज्ञां चक्रस्य) i. e. my vassals. Was the son of Pṛthā (lit. delighter नन्दयतीति नन्दनः पुत्रः) not at that very time (तस्मिन् एव supply समये) not a wielder (धरः) of the गाण्डिव bow ? Was he indeed (नु) not having his celebrated bow in the hand ? But what did he do on the occasion except helplessly watching the plight to which the Pāncāla *princess* was reduced. Was that not the place (आस्पद i. e. metaphorically cause enough) of the wrath of a *young* person, descended (ज) from a kṣatriya race or dynasty (वंश) who had achieved all worth achieving (कृतम् अस्य अस्ति इति कृती तस्य कृतिनः) ? The last two are rhetorical questions. (1) पृथा's son did wield his गाण्डिव bow (2) that certainly was a cause of anger to any young kṣatriya priding himself on having an achievement to his credit. Arjuna, however, did not raise even his small finger against Dus's'āsana on the occasion — when there was more than enough provocation there. The conclusion is irresistible that Arjuna lacked spirit. ' He who did nothing on that occasion would certainly not do anything *now* ' यूनः, क्षत्रियवंशजस्य and कृतिनः are significant (साकूत) epithets (विशेषणs). The verse, therefore, is an instance of the परिकर अलंकार. II, 25, 1 जयद्रथ's mother tries to bring out the seriousness of the new situation as अर्जुन has sworn suicide if he failed in fulfilling his vow– न समाप्तः प्रतिज्ञायाः भारः येन सः असमाप्तप्रतिज्ञाभारः where प्रतिज्ञाभारः is a Sanskritism for a very heavy, ponderous, weighty vow i. e. difficult vow. II, 25, 3 'This then is a cause (lit. place) of joy and not dejection (विषाद)', says दुर्योधन who has unbounded self-confidence. उत्सन्न = p. p. p. for 'one who would soon enough be destroyed' (वर्तमान सामीप्ये वर्तमानवद्वा लट्) कुरूणां शतं तद् एव परिवारः (paraphernalia, those who surround and protect some one) तेन वर्धितः महिमा यस्य तस्य —ब० कृपः कर्णः द्रोणः अश्वत्थामा च आदौ येषां तेषां महारथानां पराक्रमेन द्विगुणीकृतः निरावरणः- न आवरणं cover, resistance यस्य सः-विक्रमः (bravery) यस्य तस्य । 'का शक्तिः अस्ति नाम अपि ग्रहीतुम् ।' is idiomatic Sanskrit,

The idiom has come down to modern Indian languages (' नांव देखील घेण्याची काय ताकद आहे ?') *It is necessary to point out that* भट्ट नारायण *has here* put the words 'गौः गौः' addressed to द्रौपदी in the mouth of दुःशासन. The महाभारत, however, makes भीम remind **दुर्योधन** of these words which *he* (and not दुःशासन) had used while speaking to द्रौपदी. The वक्रोक्ति (चमत्कृति) वादिन्s would regard this— as all similar alterations in a story derived from some earlier source – change calculated to heighten the effect of the story as an example of प्रकरणवक्रोक्ति.

(26) Construe: **धर्मात्मज यमौ च प्रति कथा एव न अस्ति। वृकोदरकिरीटभृतोः मध्ये एकः अपि कः** विस्फुरितमण्डलचापचक्रं **सिन्धुराजं बलेन अभिषेणयितुं समर्थः**। (वसन्ततिलका).

As regards (प्रति) the self-born (आत्मनः जातः आत्मजः) of Dharma i. e. युधिष्ठिर and the twins viz. नकुल and सहदेव there is no [need for a] talk even. कथा एव नास्ति (' गोष्ट च नाहीं ') is another idiom in Sanskrit that has come down to modern languages. Between (मध्ये) वृकोदर (= भीम) and the one wearing a किरीट i. e. अर्जुन who is able to oppose with an army (सेनया अभियातुम् अभिषेणयितुम) the king of Sindhu i. e. जयद्रथ with the circle of his bow (चापं चक्रम् इव) [literally bow resembling a circle being ever bent as it is always in use] having a bright (विस्फुरित) halo about it ? Evidently कः समर्थः leads to ' न कश्चन ।' विस्फुरितं मण्डलं यस्य विस्फुरितमण्डलं च तत् चापचक्रम् (चापः चक्रम् इव) यस्य तं ;विस्फु... चापचक्रम adjective qualifying सिन्धुराजम्. II, 26, 2 भानुमती like all members of the fair sex is *cautious* and wants her husband to be so. This is the significance of ' यद्यप्येवं तथापि ' शङ्का= fear. गुरुः कृतायाः प्रतिज्ञायाः भारः यस्य सः has the force of a cause. Thus गुरु... भारः= गुरुकृतप्रतिज्ञाभारत्वात. The sentence thus is an example of the काव्यलिङ्ग अलंकार. II, 26, 3 The old lady appreciates the opportune remark (कालोचितं भणितम्) of भानुमती. *Intuitively* both जयद्रथमाता and भानुमती smelt danger in adopting an attitude of self-complacence in respect of अर्जुन especially after his vow. II, 27, 5 'आः' shows great displeasure 'ममापि नाम... शङ्कास्थानं पाण्डवाः ।' This is another instance of भट्ट नारायण's use of *'kāku'*.

(27) Construe : रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां **बलानां कोटयः** कोदण्डज्याकिणाङ्कैः अगणितरिपुभिः कङ्कटोन्मुक्तदेहैः श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिम् उत्पादयद्भिः **मे भ्रातृभिः आक्रान्ताः [सत्यः] समरे दिशि दिशि संयतन्ति**। (स्रग्धरा).

दुर्योधन gives the reason why पाण्डवs are no cause of fear to *him* at any rate. Crores (कोटयः) of armies (बलानां) which have swallowed (ग्रस्त) or obscured the lustre (भास्) of the sun (अर्क) by the dust (रेणु),

which are uneven or bristling (दन्तुराणां) with sharp swords (lit. creeper-like swords असयः लताः इव) quickly moving (प्रचलन्त्यः) [as they are brandished by the brave warriors], commanded (आक्रान्ताः going with कोटयः) by my brothers fall together (संपतन्ति) i. e. attack simultaneously, in the battle, in every direction (दिशि दिशि) – my brothers possessed of bodies that have scars left by the strings of their bows (कोदण्डानां धनुषां ज्यया किणः एव अङ्कः येषां तैः), who have not counted their enemies (न गणिताः रिपवः यैः) and who have bodies which have thrown off (उन्मुक्त) the armours (कङ्कट = कवच armour), and causing to produce (उत्पादयद्भिः inst. plural of the present participle from the प्रयोजक or causal of उत् + पद्) the illusion (भ्रान्तिम्) of a forest (वन) of white (सित) lotuses (कमल) on account of the umbrellas (आतपत्रैः— आतपात् त्रायते इति आतपत्रम् i. e. that which protects from the heat of the sun) of one another that have clung (श्लिष्ट) to one another (अन्योन्यम्). कङ्कटैः कवचैः उन्मुक्ताः देहाः येषां तैः or alternatively उन्मुक्ताः कङ्कटाः यैः the change in order being accounted for by 'अहिताग्न्यादित्वात् परनिपातः' ते देहाः येषां तैः agreeing with भ्रातृभिः. प्रचलन्तीभिः असिलताभिः दन्तुराणि नतोन्नतानि इत्यर्थः, तेषां going with बलानाम्. श्लिष्टानि (closely clinging) अन्योन्येषाम् आतपत्राणि येषां तैः। आक्रान्ताः–(1) commanded (2) overpowered. When armies in their crores commanded by his valiant brothers are running in all directions, why should दुर्योधन have any fear or apprehension—and that too from the पाण्डवs ? II, 27, 1 विज्ञातः पाण्डवानां प्रभावः (= प्रभावाभावः by विपरीतलक्षणा) यया सा विज्ञात-पाण्डवप्रभावा vocative is विज्ञात... प्रभावे (like 'शाले' from शाला).

(28) Construe : **यथा दुःशासनस्य हृदयक्षतजाम्बुपाने** गदया च **दुर्योधनस्य ऊरुभङ्गे** तेजस्विनां **पाण्डवानां प्रतिज्ञा तथा** समरमूर्धनि **जयद्रथवधे अपि ज्ञेया**। (वसन्ततिलका).

The vow (प्रतिज्ञा) of पाण्डवs, possessed of lustre (तेजस्विनां here = तेजोहीनानाम् by विपरीतलक्षणा) in respect of the slaughter of जयद्रथ too at the fore-front (मूर्धन्) of the battle is to be known to be [just] like that (तथा) like which (यथा) was their vow regarding drinking (पान) of the blood (क्षतात् जायते इति that which arises out of a wound, 'blood') from the heart of दुःशासन, or like which (यथा) was their vow in respect of the breaking (भङ्ग) of the thighs of दुर्योधन with the mace (गदा). As nothing turned out of the two earlier vows, nothing would turn out of this new vow. II, 28, जैत्रं रथम् उपकल्पय get ready my chariot which gives victory (जेतुं शीलं यस्य सः जेता, स एव जैत्रः) प्रगल्भः bold, far too much bold च असौ पाण्डवः च मिथ्या या प्रतिज्ञा तया यद् वैलक्ष्यं loss of complexion तेन संपादितम्

(caused to be secured or brought about) शस्त्रेण पूतम् purified by a missile. न तादृशम् । i. e. due only to the non-fulfilment of the vow. पाण्डवस्य मरणम् उपदिशामि is a पर्यायोक्त for पाण्डवं हन्मि, present being used in the sense of future (वर्तमानसामीप्ये वर्तमानवत्). In response to दुर्योधन's 'कः कोऽत्र भोः' the Chamberlain enters, his प्रवेश being duly सूचित by दुर्योधन's own words and informs दुर्योधन that his victory – bringing chariot is ready.

(29) Construe : उद्धातक्वणितविलोलहेमघण्टः प्रालम्बद्विगुणितचामरप्रहासः नियमितवल्गिताकुलाश्वः शत्रूणां क्षपितमनोरथः **अयं ते रथः सज्जः** [अस्ति]। (प्रहर्षिणी).

Here [is] ready (अयं सज्जः) your chariot (ते रथः) the unsteady (विलोल) golden bells (हेमघण्टाः) of which have produced a jingling sound (क्वणिताः) on account of joltings (उद्धातैः), the loud laugh (प्रहासः) i. e. the brightness of the chowries (चामर) of which is doubled by the garlands suspended from it (प्रालम्ब), the horses (अश्वाः) of which are perturbed (आकुल) as their trotting (वल्गितं = वल्गनं) was brought under control (नियमित) and one which has destroyed (lit, caused to decay क्षपित p. p. p. of the causal of क्षी to decay) the cherished desire of the enemies– ' शत्रूणां क्षपितमनोरथ ' in fact is made to duty for ' क्षपितशत्रुमनोरथ '. The dissolution is 'शत्रूणां क्षपितः मनोरथः येन सः' —बहु० II, 29, 1–2 दुर्योधन asks भानुमती to enter the inner apartment. He himself repeats 'यावदहमपि... पाण्डवस्य ' and walks about. *Exuent omnes.* The second act comes to a close, here.

To proceed to an analysis of the contents of the second act : It is evident that this act consists of two parts. The first is made of the *viṣkambhaka* or prelude, which as is only meet is वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । Thus from what दुर्योधन's chamberlain [who is the only preson to appear on the stage in the *viṣkambhaka*] says, it is gathered that दुर्योधन is keen on knowing the whereabouts of भानुमती who left that morning without as usual having taken her leave of the king. His Majesty दुर्योधन wanted first to see भानुमती and then proceed with the purpose of congratulating the chiefs of the army such as Karṇa, Jayadratha etc. on their having put Abhimanyu to death. From विहंगिका a maid–servant whom the Chamberlain sees at some distance from him he learns that भानुमती has paid her customary respect to the elders and has commenced a vow from that day and is at the moment in the *bālodyāna*. The Chamberlain's observation 'Bhānumatī though a woman is to be preferred to His Majesty who when the strong Pāṇḍavas have secured the help of Vāsudeva, is even now experiencing, or wishing

to experience, the pleasures of the inner apartment' may appear to be innocent. Actually it is fraught with an amount of meaning and in a way prepares the reader for what Duryodhana does throughout the following portion – the main scene–of the second act. The Chamberlain is surprised that Duryodhana is not in the least pained that Bhīṣma has been made to lie on a bed of arrows by the Pāṇḍavas and that 'His Majesty' is delighted at the slaughter of Abhimanyu a young soldier, all alone, with the bow cut into pieces, Abhimanyu–whom a large number of veterans on the Kaurava side attacked simultaneously. The old servant in the harem of Duryodhana is hoping against hope when he observes 'fate would by all means do what is to our good.' He then leaves with the purpose of acquainting Duryodhana with the whereabouts of the Queen (i. e. Bhānumatī).

As the curtain goes up after the *viṣkambhaka* is over, there are discovered on the stage Queen Bhānumatī seated along with her friend Suvadanā and maid-servant or *cetī* Taralikā. From their conversation the reader (or spectator) gathers that the friend and the maid–servant are trying to impress on Bhānumatī that she need not grieve so much on account of a dream — very inauspicious indeed— that she had seen. 'In dreams people see all sorts of things' the clever maid–servant points out to her. Both bring out that the evil effect of an inauspicious dream can be counteracted by appropriate religious rites. They are very keen on learning the details of the dream from Bhānumatī who asks for some time to recollect the same.

At this juncture appear at another end of the stage Duryodhana and his Chamberlain. Duryodhana exults in the slaughter of Abhimanyu by Droṇa, Karṇa etc. To the question what praise could be bestowed on the Kauravas who killed Abhimanyu who fought single – handed an overwhelming number of his adversaries, the reply of Duryodhana is ' the same praise which the Pāṇḍavas won on having killed old Bhīṣma, having placed S'ikhaṇḍi at the fore – front '. Duryodhana does not have any moral turpitude on account of what his helpers did before getting rid of the young warrior Abhimanyu. Duryodhana then proceeds to say that before long he would kill the son of Paṇḍu with his relatives, friends, servants, sons etc. but actually says ' स्वबलेन निहन्ति संयुधे न चिरात्

पाण्डुसुतः सुयोधनम्।'. The slip of tongue on the part of his master is pointed out with due humility by the Chamberlain. It is easy to see that दुर्योधन was not a little upset since early in the morning that day as भानुमती had left without taking her leave of him ('...माम् अनामन्त्र्य प्रातरेव निष्क्रान्ता इति व्याक्षिप्तं मे मनः।') The slip of tongue had a deeper reason–the disturbed state of mind. The master and the servant are impressed by the beauty of the bālodyāna which appears to advantage in the morning and both are vocal about the aspects of beauty that strike them. As they draw near the place where भानुमती, सुद्धता and तरलिका were seated–though the latter do not become aware of their arrival–the Chamberlain points out to Duryodhana 'here Your Majesty is Bhānumatī being waited upon by Suvadanā and Taralikā'. The very next moment, the Chamberlain is dismissed, having been entrusted by his master with another mission viz., of getting his war–chariot ready.

Not having any idea that Duryodhana is there in close vicinity, Bhānumatī narrates the dream to her friend and maid. 'A *nakula* possessed of handsomeness exceeding the divine one killed, in front of me, a hundred serpents.' 'The king decides to have himself screened by a network of creepers there and overhear the confidential talk of the three. He hears the remark of Bhānumatī's friend 'enough of anguish' and starts guessing what must have been the cause of Bhānumatī's anguish. He at least cannot guess any, except that as he was very dear to Bhanumatī as also sole resort of her heart, 'she must have created in imagination some slight fault or offence on my part and out of jealous love filled herself with anguish.' The next moment he hears Bhānumatī say she was 'उत्सुका' as also 'हृतहृदया' to see the, 'अतिशयितदिव्यरूपी नकुल' It is now दुर्योधन's turn to be full of anguish. His jealousy is aroused by the word 'नकुल' whom भानुमती described as handsome to the extent of surpassing divine handsomeness. He rushes to the conclusion that Bhānumatī had fallen in love with Mādrī's son Nakula, [the fourth Pāṇḍava]. Bhānumatī goes down in his esteem [and becomes 'a bane of a wife' a 'veritable stigma on the noble family in which you were born-' He further learns how 'नकुल' followed Bhānumatī into the bower of creepers and is convinced that Bhānumatī has reached the limit of wantonness. The last detail is even more upsetting.

'सप्पगब्भपसारिअकरेण अवहिदं मे त्थणंसुअम्' 'in a very bold manner having stretched out his hand, by him was removed my breast-garment'. In fact भानुमती was conveying to her friend and maid that the mongoose or ichneumon she saw in the dream had a serpent in its hand which latter the mongoose stretched out and with which it removed her breast garment–Duryodhana is all anger. He resolves to put Nakula, Mādrī's son to death. But on second thought he realises that it was Bhānumatī herself who had first to be punished. Fortunately Bhānumatī's words '... संगीतरवेण प्रतिबोधितास्मि' enable him to guess that it was only a dream she was narrating. Suvadanā's words 'let the water of the sacred rivers, the blessings of Brāhmaṇas and the enkindled fire fed with oblations destroy whatever is calamitous in this' convince him 'स्वप्नदर्शनम् एव एतद् अनया वर्णितम्' 'this one has described what she just saw in a dream'. The friend of Bhānumatī tells her like a really affectionate person, the plain truth though she knows it would be deemed unpalatable or bitter '*the whole of this dream indicates what is inauspicious*'. [The reader feels that Suvadanā is here voicing Bhatta Nārāyana's own thought. The dream has been used by the author with the sole purpose of preparing his audience or readers for the end of the play, totally unfavourable to Duryodhana and Bhānumatī] Duryodhana tries to take the inauspicious dream lightly. 'Some dreams are inauspicious but some others, are auspicious'. But *his left eye begins throbbing. The number hundred, he sees, refers unmistakably to him with his brothers.* He decides, however, not to attach any importance to the dream. 'All dreams bear fruit in a manner full of accident. There is no scientific explanation that can be offered in respect of the phenomenon'.

Both Bhānumatī and Suvadanā are attracted by the beauty of the lord of the day. 'He has rendered the region of the earth tawny; *he is very difficult to look at, like the enemy who has fulfilled his vow.*' The words of Suvadanā again are the words, of the author of the play. Bhānumatī asks her maid-servant to bring for her the vessel containing worship-material as she wants to worship the 'thousand-rayed one'. Duryodhana who has been waiting all the while for an opportunity to draw near Bhānumatī dismisses the maid-servant with a sign and himself proceeds to hand

in to Bhānumatī the worship-material. The friend of Bhānumatī is pained at the violation of Bhānumatī's vow, now that the king had come on the scene. Duryodhana touches the hand of Bhānumatī while giving her the material for worship and as he experiences the pleasure of the touch he drops down the flowers. This is the worst *aś'ubha nimitta*. Bhānumatī rebukes with the words 'oh the blunder of the servant!' but is confused to find on turning around that it was 'her lord' that was there. The gallant in Duryodhana is uppermost 'This servant is not skilled in service of this type. May the queen punish him' he says. Bhānumatī is all bashfulness. She then begs permission to observe a vow for the accomplishment of the cherished desire of 'my lord' more than for counteracting the evil of the dream. Duryodhana lays bare his mind by saying 'अहं दयितया सङ्गतः स्वेच्छया विहरामीति' 'एतावन्त एव मनोरथाः।'. [A careful reader is reminded of the remark of the Chamberlain in the *viṣkambhaka* 'अद्यापि अन्तःपुरविहारसुखमनुभवति।'] All too unexpectedly, there is a tumult behind the curtain. A storm is raging. The storm is terrific in its aspect. Trees have there branches scattered in several directions, friction between branches make columns of smoke rise in space. Bhānumatī being full of apprehension embraces Duryodhana who regards the whirlwind as his friend as it has helped him have his heart's desire fulfilled. They go up the artificial mountain and seek shelter in the inner chamber which is closed and therefore safe. Duryodhana disapproves Bhānumatī's sitting on the hard slab of stone and proposes that she should occupy *the pair of his thighs, adequate for accomodating her broad buttocks.* The very next moment the Chamberlain enters with the toss of a curtain. He is all confused and shouts out 'broken, broken.' All on the stage–दुर्योधन, भानुमती, सुवदना – look up in fear. The accidental coming together of दुर्योधनs' words 'my ample pair of thighs' and those of the Chamberlain 'broken, broken' is hated by Duryodhana and deemed undesirable by Bhānumatī. The Chamberlain takes some time to add 'is the banner of your chariot by the terrible wind'. Even 'भीमेन' put all in mind of Bhīmasena [Here the author employs the Chamberlain as his mouth–piece. The audience is given to know beforehand what is going to happen to Duryodhana at the hands of the second Pāṇḍava] Disdainfully does Duryodhana send the Chamberlain away to report

the inauspicious indication to the family preceptor.

Jayadratha's mother and Dus's'alā, Duryodhana's only sister are ushered in at Duryodhana's command. They have learnt that Arjuna has declared that he would put to death Jayadratha [who had played an important part in killing Abhimanyu when the latter was all alone] before sun-set that day or commit suicide. Duryodhana who is full of self-confidence and regards the might of his army as invincible welcomes Arjuna's vow. 'Then to-day Yudhiṣṭhira is sure to be destroyed along with his brothers,' he says 'the Pāṇḍava's anger has ever proved impotent; you are grieving when in fact you should rejoice; the third Pāṇḍava dare not even so much as utter the name of your son Jayadratha with his bravery rendered two-fold by Kṛpa, Karṇa, Droṇa, As'vattāman and other great warriors'. Bhānumatī tries to point out, with becoming modesty, that Arjuna who has shouldered the heavy responsibility of the vow, is cause enough of apprehension. Jayadratha's mother appreciates the caution of Bhānumatī as only appropriate or what is demanded by the hour. Duryodhana tries to inspire confidence in both, particularly Bhānumatī, by describing the great valour of his brothers who lead crores of troops in all directions and by pointing out that this vow of Pāṇḍavas is sure to result in identically the same thing in which their vows of drinking the blood of Dus's'āsana and that of pulverising Duryodhana's thighs with the mace resulted. In plain words, Arjuna's vow, like the two vows of Bhīma are not going to be fulfilled at all. He says he would go and instruct the boastful Pāṇḍava in 'death which is ignoble as it is not purified by a weapon.' No sooner are these words of Duryodhana uttered than does the Chamberlain appear to announce that the war-chariot is ready. Duryodhana asks Bhānumatī to repair to the inner apartment, himself re-iterating his determination to teach the boastful Pāṇḍava the indignity of death by suicide. All go out and the second act comes to a close.

Act III

III,0,2 विकृतः (hideous) वेषः (dress) यस्याः सा विकृतवेषा. This is in the fitness of things as the dress is that of a राक्षसी. III, 0, 3

The laughing (वि-हसन) of the राक्षसी too is विकृत. परितोषेण सहितं यथा स्यात् तथा सपरितोषम्—अव्ययीभाव. This too is only natural as the राक्षसी has been of late been able to store ample food to her [and her husband's] liking.

(1) Construe : हतमानुषमांसभोजने **वसाभिः कुम्भसहस्रं संचितम्। अनिशं शोणितं पिबामि च। वर्षशतं** [यावत्] **समरः भवतु**। (सुन्दरी).

'At the banquet (भोजने) where flesh of men that have been killed is served as food, [by me] has been stored a *thousand* pitchers with fat (वसा f).' Incessantly do I drink (पिबामि) blood (शोणित = रुधिर). [How I wish] the war should last (lit. be भवतु) for a hundred years.' The *Praves'aka* deserves to be studied carefully from more points of view than one. After the *uttāna s'r̥ṅgāra* in the second act, भट्ट नारायण presents *bībhatsa rasa*, though of course within limits in the *prave'saka* that is the connecting link between the 2nd and the 3rd acts. There are many who seriously doubt the claim of *bībhatsa* to being regarded as a *rasa*. The modern tendency is to exclude *bībhatsa* from the list of Sentiments or Rasas. The argument advanced is that 'delight' or 'joy' which is what '*rasa*' means, or ought to give, cannot be had from such stuff as consists of objects that produce disgust in our mind. To read about *flesh*, *fat* and *blood* [and a *thousand pitchers filled with fat*, and to learn that some one like the Rākṣasī in this Pravesaka, "wishes that the war should continue to a period of full hundred years] is certainly what no cultured person would like. The conclusion, therefore, is that बीभत्स should be, nay ought to be dropped from the list of *rasas* though this may be going against what Bharata in his work, the नाट्यशास्त्र has said. As against this, it is necessary to point out that *a* **नाटक** *is a thing of the stage, a* **दृश्य काव्य** *primarily* and that whether 'बीभत्स' can or cannot give us delight – of course such as works of art are capable of giving — is to be tested by the one reliable criterion viz. experience. It is the stage-effect that would be the real touchstone. Without going into further details this much may be stated that experience shows that *if properly enacted, the Praves'aka between the 2nd and the 3rd acts in the Veṇīsaṁhāra does give the sort of delight that works of art are legitimately expected to give.* भट्ट नारायण is busy taking his readers to the battle-field. He wants to acquaint his readers with the answer

to their query 'what happened to Bhīma's vow of wreaking vengeance on Duryodhana and Dus's'āsana?' A *bālodyāna* or a quadrangle of Draupādī are now out of question. The *bibhatsatā* of this part of the play is exploited by the dramatist admirably in the interest of his purpose i. e. showing how भीमसेन carried out his resolve. It is hoped that an opportunity of *witnessing a good performance of the Veṇīsaṁhāra* would help many arm-chair students of 'Rasas' or 'Sentiments' to modify their opinion about the inadmissibility of *bibhatsa* in the fold of *rasas*. बीभत्सता out of proportion in a work of art which is to be read (श्रव्य काव्य) may reasonably be ruled out. But बीभत्सता within limits in a play of the type of the वेणीसंहार which is to be *staged* rather than read is perfectly all right. It only enhances the delight of the spectator who watches the development of the plot of the play as it unfolds itself act after act on the stage. The issue should not be decided on any *a priori* considerations. The proof of the pudding is in the eating.

'वर्षशतं समरः भवतु।' is a characteristic utterance throwing light on the inner working of the mind of those to whom war opens out a vista of fields fresh and pastures new. The Rākṣasī depicted by भट्ट नारायण anticipated centuries ago 'vested interests' of our own times—vested interests to whom war is a golden opportunity and peace a dull drab affair. III, I, 8 नृत्यन्ती–the राक्षसी dances out of sheer joy. III, I, 8–9 Even in our own times many hanker after what is similar to पर्याप्तभरितकोष्ठागारं गृहम् 'a house in which the store (कोष्ठागारं) would be filled (भरित) to overflowing (पर्याप्तम्). The राक्षसी envisages her house being full of मांस शोणित 'flesh' and 'blood.' The modern representatives of the Rākṣasī too want to flourish at the expense of millions who are ground down but in a slow process where every moment they are parting with their flesh and blood, sacrificing them at the altar of those who are in a position of advantage. III, 1, 10 The husband's name is significant 'रुधिरं प्रियं यस्य सः रुधिरप्रियः' cf 'सिद्धार्थक' 'समिद्धार्थक' names of characters in the मुद्राराक्षस of विशाखदत्त, which too are significant. शब्दायिष्ये — 'I shall call out to,' form of the future Ist person sing. from the denominative of शब्द — शब्दायते = 'शब्दं करोति'. III, 1, 12 तथाविधः of that kind i. e. of the kind of the राक्षसी, hence 'विकृतवेषः' III, 1, 13 The person playing the role of the राक्षस gesticulates (नाट्यति) fatigue (श्रमम्).

(2) Construe: **यदि** प्रत्यग्रहतानां **मांस** उष्णं **रुधिरं च लभ्येत तत्** (= तर्हि) एव **मम परिश्रमः क्षणमात्रम् एव लघु नश्येत्** ।

प्रत्यग्र lit. fresh here used adverbially (प्रत्यग्रं हतानाम्) 'recently killed, just killed'. The blood the राक्षस longs for is 'warm' (उष्ण). If these two (मांस, रुधिर) are available, his fatigue (परिश्रम) will *quickly* (लघु) be destroyed though only for (एव) just *a short while.* He is bound to be hungry and thirsty again, a राक्षस that he is. III, 2, 1–2 'कथं प्रिया मे **वसागन्धा**' 'वसायाः गन्धः इव गन्धः यस्याः सा' one smelling like fat. 'Worthy wife of a worthy husband.' The former is 'रुधिरप्रिय.' The better half is 'वसागन्धा.' 'समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः ।'

(3) Construe: रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि [मम] **प्रिये, कस्मात् [हेतोः] मां शब्दायसे, पुरुषसहस्रं हतं श्रूयते** ।

रुधिरम् एव आसवः (beverage, wine, from आ + सु to press) तेन मत्ता तत्सम्बुद्धौ । रणे समरभूमौ हिण्डनेन स्खलन्ति (nominative plural from स्खलत् n) गात्राणि यस्याः तत्सम्बुद्धौ । श्रूयते – is heard, is learnt. III, 3, 2 प्रभूता च असौ वसा च तस्याः स्नेहः (oiliness) तेन चिक्कणम् (greasy). cf 'मा कस्यापि-तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य आरण्यकस्य हस्ते पतिष्यति'। शाकुन्तल II. कोष्णम् – slightly warm. **नवरुधिरम्** and प्रत्यग्रमांसम् are the daintiest of dishes from the point of view of the couple. III, 3, 14–15 हतानां नरगजतुरङ्गमानां शोणितवसयोः समुद्रः तेन दुःसंचरे (that which is difficult to move about in) अग्रं मुख्यं मांसम् – i- e. flesh of the heart. बलवत् is an adverbial expression meaning 'strongly' 'excessively' 'very much.' cf **'बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ।'** शा० Act I. III, 3, 20 'अद्यापि स्वामिन्या हिडिम्बादेव्याः **घटोत्कचशोकः** न उपशाम्यति ।' is a question 'does grief for घटोत्कच not get itself allayed yet ?' This is what the प्रवेशक acquaints the readers or the spectators with as a **वृत्तकथांश.** Now घटोत्कच has already been killed by कर्ण. The former was the son of भीम and हिडिम्बा (a राक्षसी whom भीम had married). III, 3, 28 हस्तिनः गजस्य शिरः कपाले (in the skull) संचितम् । उपदंश– that which is served so as to be by the side (उप) of the main dish and that which a person bites now and anon so as to be able to eat the main dish with zest, a condiment. Skull of an elephant is the receptacle, flesh of heart the condiment ! III, 3, 36 'वृत्तकथांश' has the following additions भगदत्त, सिन्धुराज, द्रुपद the lord of मत्स्यs, भूरिश्रवस्, बाह्लीक, सोमदत्त are no more. III, 3, 9–42 The राक्षस is pleased mightily to see how his wife has proved to be an ideal 'housewife' (सु–शोभना–च असौ गृहिणी च). 'प्रनष्टं मे जन्मदारिद्र्यम्' has come down to modern Indian langu-

ages in the same form 'जन्माचं दारिद्र्य गेलं, संपलं or मिटलं'. 'संविधानम्'— arrangement, plan, *order* pertaining to the same. III, 3, 51–53 हतानां मानुषाणां शोणितस्य नदी तस्याः दर्शनेन प्रनष्टा बुभुक्षा (hunger) पिपासा (thirst) च यस्य सः— ब० –तस्य। ' इहैव मे स्वर्गलोकः भविष्यति ' – another happy phrase ' even here (on the surface of the earth) there will be the heavenly world ' i. e. there would be paradise on earth. कुम्भ – a pitcher or big earthen vessel in which generally water is stored. संचिनु — Imperative 2nd person sing. from सं + चि to collect. III, 3, 57-60 This gives the readers an idea of the ' वर्तिष्यमाण कथांश ' – भीमसेन has vowed to drink the blood of दुःशासन — ' this has to be drunk by us after having entered into his (भीमसेन's) body. III, 3, 61 The राक्षसी is all joy to learn the ' promotion ' given by हिडिम्बा to रुधिरप्रिय, or the special ' mission ' to which he has been appointed. III, 3, 66-67 'Here is द्रोण being killed, having been dragged, by धृष्टद्युम्न who is using his sharp sword (असिपत्र) for the purpose. This too is intended to prepare the audience for the वर्तिष्यमाण कथांश to follow in the main scene of Act III viz., अश्वत्थामन्'s शोक for his departed father. केशेषु आकृष्य–having been dragged by the hair. This is the second केशग्रह in the play. The first was that to which द्रौपदी was subjected by दुःशासन. III, 3, 68–69 The राक्षसी is elated, what is going to cause अश्वत्थामन् to have himself plunged in the ocean of grief is the cause of हर्ष to the राक्षसी. 'क्वचिद्विणावाद्यं' and not 'क्वचिदपि च' but '**तदेव** हाहेति रुदितमन्यस्य' or better 'कस्यचिद्धाहेति रुदितं प्रहर्षः खल्वपरस्य।' What is poison to one, is food to another. III, 3, 71–72 The राक्षस points out to the राक्षसी, however, that she is mistaken in her idea about the prospect of a nice opportunity of drinking blood. The राक्षस knows better ' गलं दहद्दहत प्रविशति ' i. e. [A Brāhmaṇa's blood] burns the throat of a person as it enters it. III, 79–81 This is intended to introduce the main scene. 'As'vatthāman, beside himself with rage, is drawing even in this direction, his sharp sword having been drawn out of the sheath' 'Safety first, let us hie, lest he kills us'. III, 3, 82 For the definition and other details of a प्रवेशक vide our note on विष्कम्भक at the beginning of the 2nd act. The important part of the definition is ' **अनुदात्तोक्त्या नीचपात्रप्रयोजितः। अङ्कद्वयान्तर्विज्ञेयः—**' The language used in this प्रवेशक is *not* Sanskrit i. e. it is अनुदात्ता उक्तिः, the characters are नीच i. e. neither उत्तम nor मध्यम as the राक्षस and राक्षसी certainly cannot be regarded as being of the highest or the middling type. Theirs is the lowest rung of the

ladder. III, 83 आकृष्टं खड्गं येन सः। The प्रवेश of अश्वत्थामन् is already सूचित ('न असूचितस्य पात्रस्य प्रवेशो भवेत्।').

(4) Construe : **अद्य** [मम] **पुरः** महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघन-गर्जितप्रतिरवानुकारी [अत एव] श्रवणभैरवः स्थगितरोदसीकन्दरः **अभूतपूर्वः रवः समरोदधेः मुहुः कुतः** [भवति]। (पृथ्वी).

On what account (कुतः) does there [arise–भवति] before me (मम पुरः); again [and again मुहुः,] a sound (रव), that never was there before (पूर्वं प्रथमं भूतः भूतपूर्वः, न भूतपूर्वः अभूतपूर्वः — unprecedented), that imitates (अनुकारः imitation + इन्) the reverberation or echo (प्रति — रव lit. counter sound) of the rumbling or thundering (गर्जित) of the huge (प्रचण्ड) पुष्करावर्तक clouds agitated (क्षुभित) by the great (महा) wind (मारुत) at the time of the universal destruction (प्रलय)?

महान् च असौ प्रलये (प्रलयकाले इत्यर्थः) मारुतः तेन क्षुभिताः पुष्करावर्तका (इति ख्याताः) प्रचण्डाः घनाः तेषां गर्जितं (गर्जनम् इति यावत) तस्य प्रतिरवः तम् अनुकरोति इति महाप्रलय... रवानुकारी or... पुष्करावर्तकानां प्रचण्डं (terrible) घनं (deep) गर्जितं तस्य प्रतिरवः तम् अनुकरोति इति. Why is such a sound arising in front of me, which is terrific (भैरव) or frightful to the ear (श्रवण = कर्ण) and which has filled (स्थगित) the hollow (कन्दर) between the two worlds (रोदस्योः) i. e. between the earth and the heavenly world? श्रवणयोः कर्णयोः भैरवः or श्रवणे आकर्णने (in listening or to listen to) भैरवः। स्थगितं व्याप्तं रोदस्योः द्यावापृथिव्योः कन्दरं येन सः स्थगितरोदसीकन्दरः। Regarding पुष्करावर्तकs it has to be noted that they are two classes of clouds viz. पुष्करs and आवर्तs (or आवर्तकs – स्वार्थे कः). There are two more संवर्त and द्रोण. The characteristics of these are stated as follows 'आवर्तो निर्जलो मेघः संवर्तस्तु महोदकः। पुष्करो दुष्करजलः द्रोणः सम्यक्प्रपूरकः।' Obviously III, 4 does not refer to पुष्कर and आवर्त of this kind. It is to be remembered that अश्वत्थामा is envisaging clouds that appear at the time of the universal destruction and they, therefore, must be full of water. Thus 'पुष्करं जलम् आ समन्तात् वर्तयन्ति क्षिपन्ति इति पुष्करावर्तकाः' 'those that shower ample water on all sides' is the correct explanation of the term पुष्करावर्तक here. These are known from mythological accounts to have arisen from the wings of mountains clipped by Indra. Kālidāsa refers to the race of clouds, known the world over, of the Puṣkarāvartakas. It was in that race that the cloud whom the Yakṣa saw and requested to convey his message to his beloved wife at Alakā was born. Vide 'जातं वंशे भुवनविदिते पुष्करावर्तकानां जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः' — मेघदूतम् 6 ab (p. 6 of our second edition of

the *khaṇḍakāvya*) III, 4, 1 अश्वत्थामा reflects and conjectures — he is quite sure that his conjecture is right (ध्रुवं) — that this sound must be due to the fact that his father is doing (आचेष्टते) what is worthy (सदृश) of his valour. 'Father must have got very angry (परिकोपितः— lit. *caused* to be extremely angry p. p. p. of the causal base of परि+कुप) by the wielder of the गाण्डीव bow (गाण्डीव + इन् –तेन) i. e. अर्जुन or सात्यकि or भीमसेन (वृकोदर – वृकस्य उदरम् इव उदरं यस्य सः). Some one of these must have overstepped the limit or bound within which he as my father's pupil ought to have kept himself. अतिक्रान्ता (crossed, gone past लंघिता) मर्यादा (bound, limit सीमा, here 'decorum') येन सः अतिक्रान्तमर्यादः, तेन।

(5) Construe: यत् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यत् रामात् लब्ध-समस्तहेतिगुरुणः वीर्यस्य सांप्रतम्, यत् च लोके सर्वधनुष्मताम् अधिपतेः रुषः अनुरूपम्, **तत् कर्म रिपुघस्मरेण मे तातेन नियतम् आरब्धम्।** (शार्दूलविक्रीडितम्).

दुर्योधनस्य पक्षः (side) तस्मिन् पातः (lit fall- i. e. belonging to) तस्य सदृशम् अनुरूपम् इति अर्थः – what is proper on the part of a person who belongs to the side of दुर्योधन. अस्त्राणां ग्रहः ग्रहणम् इत्यर्थः तस्मिन् युक्तम् 'what is appropriate to the holding of missiles or *adoption* of *weapons*', this latter bringing out the fact that द्रोण though a ब्राह्मण had taken to the life of a क्षत्रिय by using arms or weapons. रामात् परशुरामात् इति यावत् लब्धाः याः समस्ताः (all) हेतयः (missiles) तेन गुरु, तस्य वीर्यस्य शौर्यस्य सांप्रतम् अनुरूपम worthy of the valour great (गुरु) by reason of all the missiles — weapons to be thrown against the enemy at a distance – secured from परशुराम. सर्वे च धनुष्मन्तः च तेषाम् अधिपतेः (of the overlord) रुषः क्रोधस्य (रुट् f = क्रोधः) अनुरूपम् in keeping with the anger of the overlord of all bow-wielders. Definitely (नियतम्)by my father (मे तातेन) the devourer (घस्मरः = भक्षकः from घस् to eat– read अमर० 'भक्षको घस्मरोऽग्रः।') of his enemies (रिपु), that act or operation (कर्म = व्यापारः, चेष्टा) has been commenced (प्र + आ + रभ् p. p. p. प्रारब्धम्). The root घस् has 'क्मरच्' in the sense of habit (ताच्छील्ये) added to it according to 'सृ घस्यदः क्मरच्' पा० 3, 2, 100. Thus from सृ—सृमरः, from घस् – घस्मरः and from अद् –अग्रः are formed. III, 5, I–12 अथवा... प्रतीक्षया-अश्वत्थामा changes his mind 'it is no use waiting for a chariot'. सुप्रग्रहः (that can easily be held) विमलस्य कलधौतस्य त्सरुः (मुष्टिः) च यस्य सः तेन अमुना खड्गेन with a sword the handle (त्सरु) of which is made of spotless i. e. bright gold. III, 5, 3 अश्वत्थामा like दुर्योधन in act II has evil omen presented to him. In सजल – जलधर – प्रभा – भासुर 'भासुर' is to be understood figuratively as appearing like, glistening like and *not*

as *lustrous* like, the shining appearance (प्रभा) of a cloud (जलधर) which is full of water (सजल). The edge of a sword is often described by Sanskrit poets as, being dark like the cloud in the rainy-season. A water-less cloud would not be dark (नील or कृष्ण). 'अम्भोदा बहवो वसन्ति गगने सर्वेपि नैतादृशाः केचिद्वृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचिद्वृथा'–as भर्तृहरी has put it. शारदीयमेघ would be ill-suited for being regarded as the standard of comparison while setting forth the edge of a sword which is *dark*. तातस्य विक्रमः शौर्यं तस्य दर्शनं (watching) तस्मिन् लालसः लोलः (having a keen desire). अ-निमित्तानि = अप्रशस्तानि निमित्तानि as अप्राशस्त्य unpraiseworthiness, unfavourableness is one of the meaning of the negative particle अ '..... अप्राशस्त्यं विरोधश्च नञर्थाः...।' विघ्नः — in Sanskrit the word is masculine in gender. अवधीरितः (treated with contempt, given up with a disregard) क्षात्रः — क्षत्रस्य अयम् – धर्मः (= duty) यैः तेषाम्। उज्झितं (त्यक्तं) सत्पुरुषाणाम् उचितं (proper) लज्जायाः – लज्जा एव वा अवगुण्ठनं यैः तेषाम् – of those by whom has been abandoned or cast off the veil (अवगुण्ठनम्) of – or, in the form of, shame proper for good or decent men. This is euphemistic for निस्त्रपानां or निर्लज्जानां (बलानाम् at the end of the clause). विस्मृतः स्वामिनः (स्वामिकर्तृकः इत्यर्थः) सत्कारः यैः ते तथाभूताः च अत एव लघु (petty) चेतः येषाम् ते — तेषाम्। द्विरदचारिणां तुरङ्गमचारिणां चरणचारिणाम् ...those moving on elephants, horses and foot i. e. elephant-warriors, men from the cavalry and foot-soldiers. न गणितं कुलस्य यशसः (reputation) सदृशं पराक्रमस्य व्रतं यैःतेषाम् – those who did not mind or count the vow of bravery worthy of the reputation of the family. तातने अधिष्ठितानाम् अपि of even those that have been presided over by i. e. commanded by my father. संस्तम्भयामि I shall make or cause to stop. कौरवाणां सेना एव समुद्रः तस्या वेला (shore) तस्याः परिपालने (protection) महान्तः महीधराः O mountains in protecting the shore of the ocean in the form of the army of the Kauravas. This clause contains an instance of परम्परित रूपक. The warriors whom अश्वत्थामा is addressing are identified with mountains. But this identification is the effect of the identification between the Kaurava army and the ocean. साहस does not mean 'adventure' here but 'rash' or 'inconsiderate' act.

(6) Construe : **यदिसमरम् अपास्य मृत्योः भयं न अस्ति,** इति [एतस्मात् कारणात्] **इत- अन्यतः** [= अन्यत्र] **प्रयातुं युक्तम्। अथ जन्तोः मरणम् अवश्यम् एव किम्** इति **यशः मुधा मलिनं कुरुष्वे** (पुष्पिताग्रा).

यदि should have a corresponding तर्हि. But भट्ट नारायण seems to have made इति do duty for तर्हि. Again 'यदि अपास्य भयं नास्ति' is an instance

of the use of the gerund which would be acceptable only if 'गच्छतां भवतां' is supplied. Thus यदि समरम् अपास्य गच्छतां भवतां मृत्योः भयं न अस्ति, इति [= तर्हि] इतः अन्यतः (where तः = त्र) प्रयातुं युक्तम् i. e, 'if you have no fear of death on having gone away from here, having abandoned the battle-field, then it would be proper (युक्तं) on your part to go away elsewhere (अन्यतः - अन्यत्र) from here. If (अथ) as another alternative, death of a creature were inevitable (अ - वश्यं lit. 'not to be brought under control or sway'), why (किमिति) at all do you unnecessarily (मुधा) have your fame (यशः) [made] tainted (मलिनम्)?' The argument is quite appropriate to the occasion. If running away from the battle-field guaranteed safety from death there would have been a point in the warriors' running away. As things stand, however, none can escape death. Then why have one's own fair name tarnished by fleeing? III, 6, 1 'अपि च' — one more reason against the running away from the battle-field on the part of the leading persons from the Kaurava army.

(7) Construe : **अस्त्रज्वालावलीढप्रतिबलजलधेः अन्तः और्वायमाणे सर्वधन्वीश्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे स्थिते** [सति], **कर्ण संभ्रमेण अलम्, कृप, समरं व्रज, हार्दिक्य, शङ्कां मुञ्च। चापद्वितीये तातेरणधुरं वहति** [सति] **भयस्य कः अवकाशः।** (स्रग्धरा).

The verse gives an additional reason why the warriors ought not to run away. What scope (अवकाशः) is there for running away when [dear] father i. e. द्रोण with his bow to help him (lit. as the second) is shouldering (lit. carrying वहति सति) the yoke (धुरम् accu. sing. of धुर् f, yoke) i. e. the heavy responsibility of the battle? O Karṇa away with excitement (संभ्रमेण अलम्), O Kṛpa go to the battle-field, O Hārdikya give up (मुञ्च) fear (शङ्काम्) when this my father is the lord (नाथ) of the army-who is the teacher of all the masters (ईश्वर) of bows (धनु) and who is acting like a submarine fire (और्वः इव आचरति इति और्वायमाणः तस्मिन्) [in respect] of the ocean (जलधिः) in the form of the army that is opposed (प्रति—बल). अश्वत्थामा means that just as reducing the water of the ocean to nothing is not very difficult for the submarine fire, destroying the enemy's army is not at all difficult for my father. अस्त्राणि एव ज्वालाः ताभिः अवलीढः licked i. e. consumed by the flames in the form of the missiles, The submarine fire consumes ocean-water with its flames. Droṇa would, अश्वत्थामा

is sure, destroy the surging enemy force with his weapons to be hurled (अस्त्र) against it. ' मम अस्मिन् पितरि सेनानाथे स्थिते' and ' [चापद्वितीये] तते रणधुरं वहति' are identical in import. Mammata has, therefore, cited this verse as an instance of the defect in composition known as पुनरुक्तता or tautology. III, 7, 1 अश्वत्थामा learns from the words behind the curtain that *now* there is no possibility (कुतः) of his father being there. III, 7, 2–3 He is angry. He asks 'how did this tongue of yours not get itself split in a thousand ways while you were thus raving ?' Their being insignificant creatures, their being cowards (क्षुद्राः, भीरवः, are vocatives) in a way explains their act of thus saying 'कुतोऽद्यापि ते तातः।' 'जिह्वया अनया दीर्णम्।' is an idiomatic expression. दीर्णम्–p. p. p. from दृ 'torn' 'shattered'. The construction is impersonal. 'How did this tongue of yours not get itself shattered in a thousand ways ?'

(8) Construe : **द्वादशार्काः** दहनकिरणैः **विश्वं दिग्धुं न उदिताः। सप्तधा भिन्नाः सप्त वाताः : दिशि दिशि न वाताः गगनतलं पुष्करावर्तकाद्यैः मेघैः न छन्नम्। [हे] पापाः** शौर्यराशेः मे **पितुः पापं कथयत**। (मन्दाक्रान्ता).

[All] the twelve suns (अर्काः) have not risen (उदिताः p. p. p. from उद् + इ to rise) [simultaneously] to burn down (दग्धुं) the universe (विश्वं) with their scorching (दहन) rays (किरण). Nor have seven winds (सप्त वाताः) divided (भिन्नाः) into seven (lit. seven-fold or in seven ways सप्तधा) [i. e. 7 × 7 = 49 winds] blown (वाताः p. p. p. from वा used in an active sense or ' कर्तरि क्तः ') in every direction (lit. in direction and direction, the repetition being used idiomatically in the sense of all directions). The surface (तल) of the sky (गगन) has not been covered (छन्न) by Puṣkarāvartaka and other [cloud]s. When none of these three developments has taken place, how (कथं) oh sinful ones (पापाः—vocative plural of पाप *adj.* sinful)! do you report (कथयत) evil (पापं) [i. e. termination of the life, end of the life] of my father, a heap (राशि) of bravery (शौर्य) ?' According to अश्वत्थामन् who had unlimited confidence in the bravery of his father death of his father would be understandable only if happenings such as rising of the twelve suns, or blowing of 49 winds in all quarters or the Puṣkarāvartaka and other clouds covering or pervading the entire sky had taken place. Now all these things happen when the universe itself is about to be destroyed. अश्वत्थामन् is surprised that nothing that precedes the universal destruction has happened and yet people are speaking of the death of his father, a

veritable store of bravery. The epithet शौर्यराशेः is साकूत or significant. The verse thus contains in it the परिकर अलंकार. Besides as there is no connection between the rise of the twelve suns and the reported death of अश्वत्थामन्'s father द्रोण, or again between all the fortynine winds blowing, or पुष्करावर्तक and other clouds covering the entire sky and द्रोण's life coming to a termination and *yet* as such a connection is established between the प्रस्तुत and the three details of the अप्रस्तुत with the purpose of showing the *similarity* between the प्रस्तुत and अप्रस्तुत (—thus द्रोण's death is as impossible as the twelve suns rising in the sky all of a sudden etc.) there is the figure of speech called निदर्शना contained in the verse. निदर्शना is defined by मम्मट as follows '... निदर्शना। अभवन्वस्तुसम्बन्धः उपमापरिकल्पकः।' III, 8, I The charioteer of Droṇa enters, in an excited state (सम्भ्रान्तः) and with wounds (प्रहारैः सहितः) on his body. He throws himself on the protection of 'कुमार' i. e. his young master अश्वत्थामन्. III, 8, 3–4. The latter is surprised that the charioteer (सारथिः) of one capable (क्षम) of protecting the three worlds (त्रैलोक्य). 'That you wish to secure protection from me!' मत्तः ('अस्मद्' pronoun meaning 'I' has पञ्चम्यास्तसिल् or the suffix 'तस्' in the sense of the termination of the ablative added to it)–'from me'. III,8,4 The charioteer rises–he had fallen at अश्वत्थामन्'s feet and (उत्थाय) pathetically exclaims 'कुतोऽद्यापि ते तातः।' 'whence [can there be] your father even now?'. It is no use referring to him; he is no more. III, 8, 6 The आवेग or agitation on the part of अश्वत्थामन् is only natural. 'अस्तम् उपागतः' (lit. gone to setting) is a euphemism for 'मृतः', III, 8, 7–12 The loving son of द्रोण faints away to learn of his (द्रोण's) demise. On recovering, he recalls how very affectionate to the son (i. e. to अश्वत्थामन् himself) द्रोण was. लोकत्रये एकः (श्रेष्ठः अद्वितीयः वा) धनुर्धरः. जामदग्न्यस्य परशुरामस्य अस्त्राणि एव सर्वस्वं तस्य प्रतिग्रहः (acceptance) तत्र (प्रणयः अस्य अस्ति इति) प्रणयी – having an eager longing (प्रणय) for the acceptance of the all–in–all (सर्वस्व) of the son of Jamadagni viz. his missiles. In line 12 (13 is a misprint) the last word ought to be पितरि (and *not* परिति). The charioteer of द्रोण is trying to console अश्वत्थामन्. 'विपत्ति' here is the *greatest* calamity viz. death. Worthy son of a worthy father that अश्वत्थामन् is, the charioteer says he should cross the ocean of grief (शोकः एव सागरः तम् उत्तीर्य —gerund from उत् + तॄ) with valour or bravery worthy (अनुरूप) of the father. III, 8, I5 भुजयोः वीर्यं भुजवीर्यं, भुजवीर्यम् एव सागरः – that was dear father. *How* did he cease to be ?

(9) Construe: **भीमप्रियः [** मे तातः **] भीमात् गुरुगदां** गुरुदक्षिणां **प्राप्तवान् किम्। अन्तेवासिदयालुः** [असौ] उज्झितनयेन **जिष्णुना आसादितः [किम्]।** [सः] **गोविन्देन** सुदर्शनस्य **निशितं धारापथं प्रापितः** [**किम्**]। एभ्यः अन्यतः **चतुर्थात** [कस्माच्चित्] **गुरोः आपदम् अहं न खलु शङ्के।** (शार्दूलविक्रीडितम्).

In the first three lines of the verse uttered by अश्वत्थामन् so as to enable the charioteer of Droṇa to answer the query contained in each of them, अश्वत्थामन् asks whether it was भीम (line 1) or अर्जुन (line 2) or गोविंद (line 3) that brought about the termination of his father's life. भीमः प्रियः यस्य सः— to my father भीम was dear. Did he get the *heavy mace* (गुरुः च असौ गदा च — तस्या; प्रहारः इति लक्षितार्थः) as the *teacher's fees* (गुरुदक्षिणा) from भीम? The सूत wishes that the sin be averted (भीम did nothing of the sort). '**भीमप्रियः** भीमात् प्राप्तवान् किम्?' Here भीमप्रियः is साभिप्राय. Was भीम so ungrateful as to have rewarded the affection the teacher showed for him by hitting him hard with the heavy mace? Similarly – 'अन्तेवासिनि दयालुः i. e. kind to the pupil (अन्ते वासः शीलं यस्य सः तस्मिन्) staying close to him, was he overpowered by जिष्णु i. e. अर्जुन who [in so doing] abandoned all moral precepts (नय)?' Here too the reply of the सूत is one showing the impossibility of any such event (कथम् एवं भविष्यति= नैव एवं भविष्यति). Then follows the third query of अश्वत्थामन्. 'Was my father caused to reach (प्रापितः p. p. p. of the causal of प्र+आप्) the sharp (निशित) range (पथ) of the edge (धारा) of the wheel सुदर्शन [which is his ever reliable weapon] ? निशितधारापथम् would have been simpler as in that case निशित would have qualified धारा – 'निशितधारा = sharp edge', As it is, the epithet of edge is transferred to the range (पन्थाः). In any case the meaning is the same. The line is an instance of पर्यायोक्त. 'Was he made to go in the range of the sharp edge of the discus सुदर्शन?'= 'was he put to death by कृष्ण by using the सुदर्शनचक्र against him?' The सूत answers, 'this also is not [what happened].' 'From any person other than these three (एभ्यः अन्यतः चतुर्थात्) i. e. from any fourth person except these three, I fear not indeed the calamity (आपद्) i. e. death of my father (गुरोः lit. of the elderly person).

(10) **एते अपि** महास्त्रपाणेः कुपितस्य **तस्य** धूर्जटेः इव **संख्ये तुलाम् उपयान्ति किम्। यदा** तु शोकोपरुद्धहृदयेन [**तेन**] **शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम्।** (वसन्ततिलका).

The सूत asks 'can even (अपि) these [three] attain to (उपयान्ति) similarity (तुला) in battle (संख्ये), with him, enraged

(कुपित) as (इव) is धूर्जटि i. e. god S'iva who becomes Rudra when enraged? When (यदा), however (तु), by him (द्रोण) with his heart blocked (उपरुद्ध) by grief [for the son who people declared was killed...vide verse 11 which follows], the weapon (शस्त्रं) was cast off (नि + अस् to throw away, from which न्यस्त is the p. p. p.), by the enemy (रिपुणा) an extremely (अति) atrocious (घोर-भीषण) deed was perpetrated (विहित p. p. p. from वि + धा to put, arrange, make – in this context 'perpetrate'). अतिघोरं विहितम् is a euphemism for 'वधः कृतः।' The सूत too regards द्रोण as *invincible* even like धूर्जटि. Especially when angry the divinity puts all opponents to death they merit. द्रोण also, were it not for his heart having been filled with grief and thus blocked (उपरुद्ध), would have made short work of all enemies. But the latter took advantage – undue to be sure – of the old guru's grief and put an end to his career in an extremely atrocious manner. III, 10, 1–3 अश्वत्थामन् learns that he was himself the cause of the grief of his father, as also that of the casting away of weapons on his (द्रोण's) part. III, 10, 4 The charioteer is deeply moved to recall the incident. 'Listen' he says to अश्वत्थामन् and after having shed tears (अश्रूणि विमुच्य) narrates it.

(11) Construe: सत्यवाचा **पृथासूनुना 'अश्वत्थामा हतः' इति स्पष्टम् उक्त्वा** शेषे **' गजः' इति स्वैरं व्याहृतं** किल। **दयिततनयः असौ** [द्रोणः] **तत् श्रुत्वा** तस्य राज्ञः प्रत्ययात् **आजौ शस्त्राणि नयनसलिलम् अपि च तुल्यं मुमोच**। (मन्दाक्रान्ता).

By the son of Pṛthā [ever] telling the truth (सत्या वाक् यस्य सः तेन सत्यवाचा) i. e. by युधिष्ठिर, having distinctly or loudly said 'अश्वत्थामा has been killed,' in the remaining (इति) part (शेषे) [of the sentence], the words 'an elephant' were uttered (व्याहृत – p. p. p. from वि+आ+हृ to utter) in a manner he liked (स्वैरम्) i. e. very indistinctly'. Droṇa to whom his son was dear, having heard that, out of confidence (प्रत्यय) in that king (युधिष्ठिर), dropped weapons in the battle (आजिः battle) and tears (नयनसलिलम् lit. water from the eyes) too simultaneously (तुल्यम्). दयितः तनयः यस्य सः दयिततनयः has the force of दयिततनयत्वात् and accounts for नयनसलिलं च अपि मुमोच. This part of the verse contains in it an instance of the काव्यलिङ्ग अलंकार. तस्य राज्ञः प्रत्ययात् = राज्ञाः युधिष्ठिरस्य विश्वासात्. If any one else had said 'अश्वत्थामा हतः', द्रोण would not have believed him. But पृथा's son enjoying reputation as one who ever told the truth himself indulged in what may be regarded as अर्धसत्य. In fact this अर्ध-

सत्य proved fatal to द्रोण. 'अश्वत्थामा is killed' was uttered loudly. And then indistinctly was added the remnant of the sentence 'an elephant.' This the old *ācārya* so dearly loving his son did not i. e. could not hear. द्रोण shed tears and cast off his weapons alike (तुल्यम्). III, 11, 1–2 वृथा (in vain निरर्थकम्) मदर्थं परित्यक्तं जीवितं येन सः,तत्सम्बुद्धौ। अश्वत्थामा is deeply touched to recall how द्रोण loved his pupils and especially how he was *always* partial to युधिष्ठिर (पक्षपातः + ताच्छील्ये णिनिः). The son is overwhelmed and weeps (रोदिति). III, 11, 3 अत्यन्तं यथा तथा परिदेवनं (lamenting) अत्यन्त-परिदेवनम् तत् एव कार्पण्यम् (misery, undignified conduct) तेन **अलम्** '*away with*...'.

(12) Construe : [हे] तात, **मम मृषा वधं श्रुत्वा** सुतवत्सलेन **त्वया** शरैः सह **असवः विमुक्ताः। अहं पुनः** अहो **भवता विना अपि जीवामि।** तत् **क्रूरे अपि मयि तव मुधा पक्षपातः** [आसीत्]। (वसन्ततिलका).

'O father ! having heard about my death in a manner that was false (मृषा), by you, affectionate towards your son was abandoned life along with your arrows. I, however, am alive even without you. [Thus it is proved that] there was partiality on your part for me, though cruel, a partiality that was in vain (मुधा).' सुतवत्सलेन त्वया असवः विमुक्ताः contains an instance of काव्यलिङ्ग in it as सुतवत्सलेन = सुतवत्सलत्वात् (हेतोः which is not directly conveyed). It is interesting to note that वत्स + लच् yields the sense 'one who has an eager longing for (अभिलाषः) the son.' Later, however वत्सल is understood as one having an eager longing. Thus परमेश्वर is भक्तवत्सल and द्रोण is said to have been सुतवत्सल. The phenomenon is known as *generalisation* of the sense of a word. वत्सल then covers much more field than the one where we are speaking of the fondness of the parents for the children. 'शरैः सह असवः विमुक्ताः।' contains an instance of सहोक्ति अलंकार in it. In the fourth line अश्वत्थामन् says 'I am cruel as is proved by the fact that I am alive after the departure of you, who abandoned your life on my account. Yet you had partiality for me. The partiality has thus been proved to be invain (मुधा)'. So much is अश्वत्थामन् affected to think of what his father did for him, that he falls into a swoon (मोहम् उपगतः). III, 12, 2 While the charioteer is trying to bring As'vatthāman back to consciousness, there enters on the stage Kṛpa. He is full of grief (उद्वेगेन सहितं यथा तथा सोद्वेगम् literally would mean 'with disgust'). Having sighed (निःश्वस्य) he says—

(13) Construe: धिक् सानुजं **कुरुपतिम्**, धिक् **अजातशत्रुम्**, धिक् विफलशस्त्र-भृतः **भूपतीन्**, धिक् **अस्मान्** [च] **यैः** तदा **द्रुपदात्मजायाः** खलु अद्य च **द्रोणस्य केशग्रहः** लिखितैः इव वीक्षितः। (वसन्ततिलका).

Kṛpa fies upon the Lord of Kurus i. e. दुर्योधन along with his younger brothers and upon युधिष्ठिर. These are the leaders of the contending parties. The responsibility for the deviation from the moral code in one case has to be shouldered by दुर्योधन viz., in that of the seizure (ग्रहः = ग्रहणम्) of the hair of the daughter of द्रौपदी then (तदा) i. e. in the past. In the other viz., that of द्रोण having been subjected to being dragged by the hair it was युधिष्ठिर who had to shoulder the responsibility. Evidently both दुर्योधन and युधिष्ठिर failed and failed miserably in carrying out people's expectation. Hence does कृप fie upon them. He fies upon other kings also who held weapons in their hands, all right, but to no purpose (विफलं यथा तथा शस्त्राणि बिभ्रतीति विफलशस्त्रभृतः). As is only expected, कृप criticises or finds fault with people like himself (अस्मान्) — these too held weapons in their hands, weapons that did nothing at all to prevent the heinous crime of the *Kes'agraha*. विफलशस्त्रभृतः can be taken to qualify भूपतीन् as also अस्मान् in keeping with the मध्यमणिन्याय. कृप is quite explicit, however, as to why people like himself too were to be included in the category of those that deserved to be fied upon. 'Fie upon us, by whom (यैः) as though drawn in a picture (लिखितैः = चित्रीकृतैः इव 'चित्रार्पितारम्भैः इव' as Kālidāsa would have put it) the seizure of the hair was then observed and only recently observed (वीक्षितः) helplessly. 'लिखितैः **इव**' contains in it an उत्प्रेक्षा. 'धिक् अस्मान् यैः वीक्षितः...' = धिक् अस्मान् **यतः** अस्माभिः वीक्षितः' and this part of the verse, therefore, can be regarded as an instance of काव्यलिङ्ग अलंकार. III, 13, I–3 हिमवतः हिमालयस्य इति यावत् सारः (strength) इव सारः यस्य तत् हिमवत्सारम्, हिमवत्सारं च तत् गुरु (large) च चेतः यस्य सः हिमवत्सारगुरुचेताः (nomi. sing.), तस्मिन् हिमवत्सार-गुरुचेतसि। ज्ञाता लोकस्थितिः (the condition of the world, the routine of life) येन सः, तस्मिन् न आशङ्के I fear not. तस्मिन् शोकावेगं न आशङ्के = तस्मिन् शोकावेगः स्यात् इति न आशङ्के— 'I am not afraid that on his part (lit. in him) there will be vehemence (आवेग) of grief.' असदृशं परिभवम् 'an unbecoming or unworthy insult.,' object of उपश्रुत्य 'having heard, learnt about.' व्यवस्यति *present* third person sing. of वि + अव + सो to decide, *used in the sense of future* ('वर्तमानसामीप्ये वर्तमानवद्वा लट्'); what one decides to do, is determined to do, one generally does–thus from 'to decide' the word passes

on to its next meaning 'to do'. 'I don't know what अश्वत्थामन् *will* do' this is what कृप wants to convey. अथ वा or rather, i. e. "why say 'I don't know' ?" The consequence of द्रोण's केशग्रह is quite evident.

(14) Construe : **एकस्य** तावत् **[केशग्रहस्य]** **अयं दारुणः पाकः** भुवि वर्तते । **नूनं, द्वितीये** अस्मिन् **केशग्रहे प्रजाः निःशेषिताः** [भवेयुः] । (पथ्यावक्त्रम्)

'Of one seizure of hair, i. e. of that of Draupadī's, here there is this dreadful (दारुणः) consequence (पाकः = परिणामः lit. baking from पच्) on the surface of the earth (भुवि). On this second seizure of the hair i. e. on the seizure of the hair of द्रोण, to be sure (नूनम्) [all] subjects or creatures (प्रजाः) will be rendered such as would have nothing at all remaining (निःशेषिताः) i. e. will be totally destroyed, will be wiped out." III, 14, 1-2 कृप sees अश्वत्थामन् who was lsying in a swoon and draws near him and hurries to console him ('ससंभ्रमम् – समाश्वसिहि –'). III, 14, 3-4 अश्वत्थामन् addresses his father — suddenly, however, he speaks to युधिष्ठिर imagining the latter to be there before him.

(15) Construe : आजन्मनः, भवता वितथं न उक्तं किल, यत् जनं न द्वेक्षि अतः **त्वम् अजातशत्रुः [इति ख्यातः असि]** । **सर्वं तत्** गुरौ द्विजवरे **[मे] तातें**, मम भाग्य-दोषात्, **एकपदे एव कथं निरस्तम्** । (वसन्ततिलका)

'Right from your birth (आजन्मनः) they say (किल which is very significant, **अश्वत्थामन्** is *not* himself, at least now, *quite sure–but people say*) a lie ('वितथं' = 'असत्यं') was not told by you. In so far as (यत्) you hate not (न द्वेक्षि) people, hence (अतः) are you [welknown as] 'one having no enemy' (न जातः शत्रुः यस्य सः). How has all that viz., सत्यशीलता and अजातशत्रुता of yours got itself thrown away (निरस्तम् p. p. p. from नि+अस्) [only] in respect of my father, your *teacher* or *preceptor, the best among Brāhmaṇas* (द्विजेषु ब्राह्मणेषु वरः श्रेष्ठः), all too suddenly or unexpectedly (एकपदे —एकस्मिन् पदे lit. 'in a single step) ? Indeed there must be something wrong (दोष) with my luck (भाग्य). [Otherwise this would not have happened].'

III, I5, 1–2 Beside himself with grief, अश्वत्थामन् does not notice his maternal uncle's arrival. Hence the सूत points out to him that कृप has arrived. अश्वत्थामन् is only naturally moved to tears to see his maternal uncle. शरद्वतःअपत्यं पुमान् शारद्वतः is कृप's patronymic.

(16) Construe : येन सैन्यपतिना सह त्वम् अद्य रणभुवं गतः, यः एकः शूराणां गुरुसमरकण्डूनिकषणः [आसीत्], येन भवतः चित्राः परिहासाः सततम् अभवन्, **सः ते स्वसुः श्लाघ्यः भर्ता**, [हे] मातुल, **क्व नु खलु गतः** । (शिखरिणी).

The verse deserves to be remembered carefully by students who want to appreciate Bhaṭṭa Nārāyaṇa's style. The long compounds in the second act describing the beauty of the garden in the morning certainly indicate that in भट्ट नारायण's writing there is the ओजस् quality that is present. ओजस् is defined as 'समासभूयस्त्वम्'. Some of the compounds put into the mouth of Bhānumatī too are lengthy to a fault. But भट्ट नारायण knew will enough that while developing the Sentiment of Pathos (करुणरस), **ओजस्** had *no* place. That the most important quality of the style to be adopted when करुणरस is the उद्दिष्ट or objective is प्रसाद, he knew; and what he knew he put into practice. Verses like the one under consideration amply prove that भट्ट नारायण was capable of writing some of the simplest and yet most effective passages. 'The commander-in-chief with whom you went to the battle-field, he who was, alone, the touch-stone (निकषणः, the stone on which gold is rubbed to judge its quality) of the itch (कण्डू)-great (गुरु) indeed, for battle on the part of the brave (शूराणां)'-this part of the verse does-justice to द्रोण's greatness as a warrior. The 3rd and the 4th lines breathe a different atmosphere. 'One *with whom there always took place many kinds of jokes* (चित्राः diverse, परीहासाः jokes), where indeed, oh maternal uncle! has that *praiseworthy husband of your sister gone ?*' III, 16, 1 परिगतं (परितः गतम्) अधिगतम् साकल्येन अवगतं वा परिगन्तव्यं येन सः i. e. 'ज्ञातज्ञातव्यः' "Dear child! you have already come to know what deserves to be known" —this is an a attempt on the part of Kṛpa not to refer directly to the death of द्रोण. III, I6, 2 परिदेवितम् = परिदेवनम्—an instance of 'नपुंसके भावे क्तः' सुतवत्सलं तातमेव अनुगच्छामि = सुतवत्सलः मे तातः आसीत् **अतः** तम् एव अनुगच्छामि i. e- it is only meet that I should follow (in death) my father as he was so affectionate towards me. III, 16, 4–5 Both कृप and सूत try to dissuade अश्वत्थामन् from doing what he has decided. भवद्विधानाम् *for persons like you* is significant, meaning 'आत्यन्तिकशौर्योपेतानाम्'न उपपन्नम् (सयुक्तिकम् युक्तं वा) अनुपपन्नम् is not proper. The passage अनुपपन्नं ...**भवद्विधानाम्** contains in it an instance of the परिकर अलंकार (as a साकूतविशेषण is there). The सूत characterises the resolve (व्यवसितं) of अश्वत्थामन् as rash, extremely rash indeed (अतिसाहसेन अलम्).

(17) Construe : मद्वियोगभयात् **ततः** इतः **परलोकं गतः**। तस्य **वत्सलस्य पितुः सदा अविरहम् करोमि** (अनुष्टुभ्).

Through fear (भय) of separation from me (मत्तः वियोगः मद्वियोगः),

father went (इतः p. p. p. of इ to go used *actively* 'कर्तरिक्तः') to the other world (परलोकम्). I shall [therefore] bring about (करोमि = करिष्यामि) absence of separation from that affectionate father [of mine] for all time (सदा) [i. e. I shall be ever united with him by joining him in the yonder world or better *following* him in the other world]'. The verse is अश्वत्थामन्'s reply to कृप's remark that what अश्वत्थामन् had decided to do was improper. Far from it, अश्वत्थामन् seeks to convey to his maternal uncle, what he intended to do was the *right* thing to do. An affectionate father laying down his life for the sake of his dear son *ought* to be followed by the latter in the next world. III, 17, 1–2 कृप accepts the truth of the proposition 'पुत्रैः पितरः अनुवर्तनीयाः ।' but very skilfully adds लोकद्वयेऽपि which literally means 'in both the worlds,' though he (कृप) wants to emphasize the son's following the father in the world of the living *equally with, if not more than,* his following the father in the next world. As to this latter, provided the son carries out his duties such as offering libations, performing *s'rāddha* etc. he can rest satisfied that the father has been followed [metaphorically, of course] in the yonder world also. संसारः— from सं + सृ that which moves well, mundane existence where one stage is followed by another, that by a third, where things and beings ever move on. लोकयात्रा—going of the world or people i. e. popular custom.

(18) Construe : निवापाञ्जलिदानेन, केतनैः श्राध्दकर्मभिः [च] **तस्य उपकारे त्वं किं जीवन् शक्तः [स्याः] उत अन्यथा** [शक्तः स्याः] । (अनुष्टुभ्).

'Would you be able to help him (उपकारे) by giving (दान) cavity-ful (अञ्जलि) of libation (निवाप) water, or by *s'rāddha* rites which would be indications (केतनैः) [of your regard for and love of him] *while being alive* (जीवन्) 'or would you be able to help him, otherwise (अन्यथा) i. e. by following him in death ?' This is evidently a प्रश्नालंकार with the answer 'जीवन् एव न अन्यथा' contained in the question. If अश्वत्थामन् follows द्रोण, he would be able to carry out his duty at the most in *one* of the two worlds. If he remained alive, he would be able to do justice to his duty to the father in *both* the worlds. Carrying out the father's mission would be इह अनुवर्तनम् and performing the s'rāddha ceremony, offering libation water etc. would be परत्र अनुवर्तनम्. Evidently that course which would enable him to achieve लोकद्वयेऽप्यनुवर्तन is to be preferred. III, 18, 3–5. Logic is favourable to कृप and सूत.

But *excess of grief* makes it impossible for अश्व० to live even a moment longer, he contends. III, 18, 5–6 अद्यापि i. e. even after father's death. शस्त्रस्यग्रहणं तत् एव विडम्बनम् mockery in the form of holding a weapon. 'A weapon that could not save father द्रोण is held to no purpose. Away with the mockery of having it in hand.' 'भगवन्'o *divine one* ! अश्वत्थामन् has the highest regard for the weapon which is what this form of the vocative brings out.

(19) Construe : येन न उचितम् अपि त्वं परिभवभयात् गृहीतम् आसीः, यस्य प्रभावात् तव न खलु कश्चित् विषयः न अभूत्, **तेन सुतशोकात् न तु भयात् त्वं परित्यक्तम् असि । [हे] शस्त्र यतः अहम् अपि त्वां विमोक्ष्ये [ततः] भवते स्वस्ति** [स्यात्]।.

The one [i. e. द्रोण a ब्राह्मण, whose धर्म i. e. कर्तव्य was इज्या, अध्ययन and अध्यापन] by whom you were taken up, though not fit [for being taken up] , out of apprehension (भय) of insult (परिभव at the hands of others), due to whose prowess (प्रभावात्) indeed there was nothing that did not become your object (विषयः — i. e. every thing came within your range) — by him have you been abandoned (परित्यक्तम् असि) out of grief for the son and not [lit. *but* not] through fear. As (यतः) I too shall abandon you (विमोक्ष्ये future 1st person sing. of वि+मुच् causal base 'I shall cause to be free'). Let there be welfare (स्वस्ति = कल्याण, 'शोभनं or सुष्ठु अस्ति' a sentence has become a substantive Cf 'नमस्ते' which was in fact equal to 'नमस्तेऽस्तु' but now is accepted in Hindi and some other modern India languages as being a synonym of नमस्कारः m.) *for your honour* (भवते)'. This last phrase is an instance of 'dative of interest'. Let there be welfare for your honour = Let there be welfare in your interest. III, 19, 1 अश्व. *desires* to i. e. is about to cast off his weapon. III, 19, 2–3 At this moment, there is a tumult behind the curtain. उपेक्षन्ते see or watch (ईक्षन्ते) from near (उप — समीपे) i. e. *ignore*. The words heard from behind the curtain make अश्व० change his mind. That is why he grasps the weapon slowly and slowly (शनैः शनैः). Behind the curtain, once more, there is some one declaring —

(20) Construe: त्रिभुवनगुरोः, शोकात् न्यस्तशस्त्रस्य, आजौ नयनसलिलक्षालिताऽऽननस्य आचार्यस्य **द्रोणस्य** पलितधवले **मौलौ पाणिं न्यस्य** नृशंसं कृत्वा **अयं धृष्टद्युम्नः स्वशिबिरं याति, [किं यूयं] सर्वे [तत्] सहध्वम्** । (मन्दाक्रान्ता).

धृष्टद्युम्न proceeds to his camp (स्व – शिबिरं याति) after having laid

his hand on पाणिं न्यस्य) on the head (मौलौ), grey (धवल) on account of [silvery hair due to] old age (पलित — lit. grey hair – to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age) of preceptor द्रोण, the teacher of the three worlds, who cast off (न्यस्त) his weapon (शस्त्र) through grief (शोकात्) and who had his face washed (क्षालित) and thus rendered wet (आर्द्र) by the tears (lit. water from the eyes) in the battle (आजिः m 'battle') and after having perpetrated (कृत्वा) a cruel (नृशंस) deed. Do you all put up with this ?' III, 20, 1 अश्वत्थामन्'s reaction is brought out by the words 'सक्रोधं' and 'सकम्पं च कृपसूतौ दृष्टा.' Angrily and with his body full of tremor be asks कृप and सूत 'what possibly is this ?'

(21) Construe : आत्तधनुषां मनुजेश्वराणां प्रत्यक्षं, प्रायोपवेशसदृशं व्रतम् आस्थितस्य अशस्त्रपाणेः **मे तातस्य** पलितमौलिनिरस्तकाशे **शिरसि शस्त्रं व्यापारितम्**। (वसन्ततिलका).

'Was a weapon caused to operate (व्यापारितम्–p.p.p. of the causal of वि + आ + पृ) on the head (शिरसि) of my father – head that had thrown into the background (निरस्त – lit. thrown off) the *kās'a* flower by his crown (मौलि) rendered hoary by age (पलित) ? Was this done before the eyes (प्रत्यक्षं) of lords of men (मनुजानाम् ईश्वराणाम्) who had taken (आत्त p. p. p. from आ + दा) bows [in their hands] ? Was this evil perpetrated on my father who was observing a vow (व्रतम्) similar to (सदृश) that of sitting [without eating] (उपवेश) with the purpose of departing (प्रकृष्टः अयः प्रायः, तस्मै) to the other world and who had no weapon in his hand (न शस्त्रं पाणौ यस्य तस्य अशस्त्रपाणेः ।) ? ' Droṇa's having cast off weapons in the battle on having learnt 'अश्वत्थामन्' is slain ' was similar to 'a fast unto death (प्रायोपवेशः)'. For just as such a fast is one ending in the death of a person, father's having cast off his weapons on the battle field was sure to, as it did, lead to his death. The *Kās'a* flower is referred to as a standard of comparison in point of whiteness. अश्व० says his father's grey hair throw into the back-round even this proverbially white *kāsa*' flower. प्रत्यक्षमात्तधनुषां मनुजेश्वराणाम् brings out the daring of the perpetrator of the evil deed and the indifference, if not cowardice of the kings who watched the whole thing with a philosophical unconcern. III, 21, कृप says 'so, do I learn, people (जनः) say'. कृप does not know definitely. III, 21, 2 परिमृष्टम् p. p. p. of परि + मृष् to handle rudely. III, 21, 3 नवः परिभवावतारः आसीत्' ' there was a new incarnation of insult ' is पर्यायोक्त for 'this new insult was inflicted on ' [that heap of lustre तेजोराशिः].

III, 21 मन्दं भागधेयं यस्य सः where भागधेय = luck, fate. धेय added to भाग, नाम does not effect any change in the meaning i. e. नाम and नामधेय are synonymous and so are भाग and भागधेय. 'आत्मा परिभावितः' [your] *self* was caused to be insulted i. e. permitted to be insulted' or आत्मा = शरीर – 'your *person* was allowed to be insulted'

(22) Construe : शोकान्धमनसा रणशिरसि **देहे परित्यक्ते** [सति] **श्वा** [वा] **काकः वा द्रुपदतनयः वा शिरः परिस्पृशेत्**। स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य **रिपोः शिरसि अयं मम पादः** एव **निहितः, न करः च**। (शिखरिणी).

The verse is significantly enough prefaced by 'अथ वा'. अश्वत्थामन् was very much pained that द्रोण allowed himself to be insulted by a mean (क्षुद्र) person of that kind (तथाविध) for the sake of his unfortunate son viz. अश्वत्थामन् himself. On *second thought*, however, says अश्वत्थामन् 'On the body (देहे) having been abandoned (परित्यक्ते) at the forefront (शिरसि) of the battle, with mind (मनस्) made blind (अन्ध) by grief [for the son], a dog or a crow or a son of Drupada would touch the head.' The idea is that the son of Drupada was on the same level as a dog or a crow. A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a द्रुपदतनय did it. अश्वत्थामन् puts his interpretation on the insult inflicted on द्रोण by द्रुपदतनय : 'Here is the *foot* (पादः) of the enemy (रिपोः) intoxicated (मत्तस्य) on account of the wealth (द्रविण) in the form of the stream (ओघ) of bright or dazzling missiles (स्फुरन्ति शस्त्राणि), that has been *planted* on just *my* (मम एव) *head* and not [the enemy's] hand that has been planted on his (i. e. father's) head." This is जगद्धर's construction and it brings out the idea that द्रुपद's son did not lay his hand on द्रोण's head so much as his foot on just अश्वत्थामन्'s head. Thus interpreted the verse would be an instance of अपह्नुति अलंकार defined by मम्मट in his काव्यप्रकाश as 'प्रकृतं यन्निषिध्यान्यत्साध्यते सा त्वपह्नुतिः।' The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be 'अयं मम पादः एव न करः च स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोः शिरसि, निहितः।' Where निहितः p.p.p.=निहितो भविष्यति. It must be admitted that जगद्धर's construction has three merits : (1) it does not tamper with the order of the words **मम एव** (अयं ...) and (2) 'रिपोः शिरसि' involves दूरान्वय where as 'रिपोः अयं पादः मम एव शिरसि निहितः न [रिपोः] करः तस्य [पूज्यतातस्य] शिरसि [निहितः by मध्यमणिन्याय] does not involve any such defect. (3) निहितः a past passive participle is taken in its वाच्य sense and no

resort to 'वर्तमानसामीप्ये वर्तमानवद्वा' need be made. Viewed thus the contents of the 23rd verse would seem to support the interpretation of जगद्धर — 'did अश्वत्थामन् not present himself to your mind (lit. memory न यातः स्मृतिं ते।)?' By implication 'he did, but *you did not care*', you thought you could with the missiles in your possession treat him with contempt. III, 22 दुष्टः आत्मा यस्य सः vocative is दुरात्मन्. पाञ्चालानां पाञ्चालेषु वा अपसीदति इति lowest of the family of the पाञ्चाल king or पाञ्चालश्च असौ अपसदश्च a mean पाञ्चाल — vocative is 'पाञ्चालापसद'.

(23) Construe : तातं निश्चयेन शस्त्रग्रहणविमुखम् उपलभ्य, शङ्कां त्यक्त्वा अस्य उत्तमाङ्गे पाणिं विदधतः ते करधृतधनुः पाण्डुपाञ्चालसेनातूलोत्क्षेपप्रलयपवनः **अश्वत्थामा स्मृतिं न खलु यातः किम्**। (मन्दाक्रान्ता).

'Having ascertained (उपलभ्य) [my] father (तातम्) to have been definitely (निश्चयेन) averse (विमुखम्—विगतं विरुद्धं वा मुखम् यस्य सः) to holding weapon, as you placed your hand (पाणिं विदधतः) on his head (उत्तमं च तत् अङ्गं च तस्मिन् शिरसि), did अश्वत्थामन्, who held in his hand his bow (करे धृतं धनुः येन सः– **'धन्वा'** would have been better at the end of the compound), the wind at the time of the universal destruction (प्रलये प्रलयस्य वा पवनः) in the matter of blowing off (उत्क्षेप, lit. throwing up) the cotton (तूल) in the form of the army of the पाण्डुs and the पाञ्चालs, not present himself (न यातः) to your memory, (ते स्मृतिं), indeed (खलु)?' "Strange indeed that he did not. But judging from your conduct, it is certain, he *did not*". Otherwise you would not have so grossly misbehaved in respect of my father. पाण्डूनां पाञ्चालानां सेनाः एव तूलः (कार्पासः) is one रूपक and अश्वत्थामा एव उत्क्षेपे i. e. उत्क्षेपणे प्रलयपवनः is another arising out of it. Thus in the verse is contained an instance of the परिम्परितरूपक. III, 23, 2–6 अथ वा indicates a change in अश्वत्थामन्'s line of the thinking '*what use* expecting so much from this युधिष्ठिर with a heart (चेतस्न) crooked (जिह्म = वक्रम्) by nature and untruthful (अलीकम्)?' युक्तंनाम — is it indeed proper? द्वे जन्मनी यस्य सः द्विजन्मा तस्य द्विजन्मनः (Vide जन्मना जायते शूद्रः संस्कारैर्द्विज उच्यते। ब्राह्मणs, क्षत्रियs and वैश्यs were entitled to the उपनयन संस्कार and this latter was regarded as their second birth – later ब्राह्मणs who had इज्या, अध्ययन, अध्यापन as their धर्म *alone* came to be called as द्विजन्मानः or twice – born, the word thus being an instance of the *restriction* of the sense of a word). परिणतं (fully developed, lit. 'bent on all sides' i. e, ripe) वयः यस्यः सः, तस्य परिणतवयसः। सर्वेषाम् आचार्यः तस्य। 'विशेषतः मम [अश्वत्थाम्नः] पितुः' — 'and of one, particularly, who was *my* father' — all these

from दिजन्मनः upto मम पितुः are *significants epithets* and the passage is an instance of the परिकर अलंकार. द्रुपदकुलस्य कलङ्कः, । मनुजानां मनुजेषु वा पशुः — these also are साकूत विशेषणs. अथ वा — or what use are all these *sinners ?*

(24) Construe: यैः मनुजपशुभिः निर्मर्यादैः उदायुधैः भवद्भिः इदं गुरुपातकं कृतम् अनुमतं दृष्टं वा **तेषां** नरकरिपुणा सार्धं सभीमकिरीटिनां [भवताम्] असृङ्मेदोमांसैः **अयम् अहं दिशां बलिं करोमि** । (हरिणी)

'Here (अयम्) I shall make an offering (बलिं करोमि where करोमि= करिष्यामि 'वर्तमानसामीप्ये वर्तमानवद्वा लट्') to the quarters (दिशाम्) by the blood (असृक् n), fat (मेदः) and flesh (मांस) of you along with Bhīma and Arjuna (किरीटी) accompanied (सार्धं) by the enemy of [the demon] Naraka i. e. Kṛṣṇa – you by whom beasts in the form of human beings (मनुजाः एव पशवः तैः) who trangressed their limits or bounds (निर्मर्यादैः— निर्गता मर्यादा येषां तैः) and lifted up their weapons (उदायुधैः—उद्धतानि आयुधानि येषां तैः) this great sin (गुरु च तत् पातकं च गुरुपातकम्) was either practised (कृतं) or permitted (अनुमतं) or seen (दृष्टं).' नरक is the name of a demon whom Kṛṣṇa killed. He (नरक) was the son of Earth and Prāgjyotiṣa, a king of Assam. दिशां बलिं करोमि = दिग्भ्यः बलिं करोमि genitive for dative of interest. If 'भवताम्' is not supplied after 'सभीमकिरीटिनाम्' [असृङ्मेदोमांसैः] the change of pronoun from एतैः to भवताम् can be avoided. But in line b of III, 24 'भवद्भिः' is there. Thus from 'एते' to 'भवन्तः' is a change that भट्ट नारायण did not think it wrong to make. Again 'यैः दृष्टं कृतम् अनुमतम्' refers to persons among whom नरक रिपु, भीम and किरीटी were included and once more 'नरकरिपुणा सार्धं सभीमकिरीटिनां [भवताम्]' is the phrase that is used. This had led मम्मट in his काव्यप्रकाश to put this verse down as an example of the दोष (defect) known as 'पुनरुक्तता', i. e. tautology. III, 24, 1 किं न सम्भवति = सर्वं सम्भवति। कोविद is explained as कौति i. e. proclaims 'duty' etc. (धर्मादि) इति कौः वेदः इत्यर्थः। तस्य कोः वेदस्य विदः ज्ञाता कोविदः, lit. knower of Veda. Later, 'knower' in general is understood to be conveyed by the term. An alternative explanation is proposed कवि वेदे विदा ज्ञानं यस्य सः कोविदः. Here also from 'knower of Veda' there is a transition to 'knower' in a general sense. Thus came the term कोविद to be understood in the sense of one who knows. Cf 'राष्ट्रभाषा–कोविद' which is an उपाधि or degree conferred on one who *knows* the *rāṣṭrabhāṣa*'. दिव्यानाम् अस्त्राणां ग्रामः समूहः (mataphorically) तस्य कोविदः, तस्मिन्।

(25) Construe: पितुः **मूर्ध्नि स्पृष्टे सति** ज्वलदनलभास्वत्परशुना **रामेण यत्**

कृतं तत् भवतां श्रुतिं न उपगतम् [किम्]। अद्य क्रोन्धान्धः अश्वत्थामा तदरिरुधिरासार-विघसं कर्म रणमुखे विधातुं न प्रभवति किम्। (शिखरिणी).

'On his father's head having been [rudely] touched that which was done by Rāma with his axe (परशु), shining like blazing (ज्वलन् lit. burning) fire (अनल), – has that not reached your ear ?' अश्वत्थामन् means to ask whether the persons did not know how परशुराम avenged the death of his father at the hands of the sons of Kārtavīrya i, e. क्षत्रियs by vanquishing the latter on as many as twenty one occasions with his characteristic weapon the 'axe' (परशु) dazzling (भास्वत् भाः, lustre, 'वत्' possessed of) like burning fire. He. further asks in *cd* whether अश्वत्थामन् blind through anger would not that day (अद्य) be able to carry out that act (कर्म विधातुं) on the fore–front of the battle (रणस्य मुखे) which would have as food (विघसम् that which is eaten from 'घस्' to eat) the shower (आसार) of the blood (रुधिर) of his (तस्य) enemies (अरि). This is only another way of conveying that अश्वत्थामन् would prove himself to be another परशुराम, and like परशुराम chastise all those kṣatriyas who were responsible for 'touching' his father's head i. e. for handling it rudely. III, 25, 4–5 अवश्यं यथा स्यात् तथा प्रतिकर्तव्ये worthy of necessarily being counteracted. निकारः (humiliation) एव अग्निः तस्मिन् निकाराग्नौ is an instance of रूपक सर्वेषाम् अस्माकम् कः शक्तः = सर्वेषु अस्मासु कः शक्तः। III, 7 कृप conveys that though none but अश्वत्थामन् is able to put out the fire of humiliation, he wishes to make him descend on the battle–field (अवतारयितुम् infinitive of the causal of अव + तॄ) after having him duly sprinkled [with holy water] on the office of the commander–in–chief (सेनापतेः भावः सैनापत्यं तस्मिन् सैनापत्ये). Though कृप was not personally going to sprinkle अश्वत्थामन् he says 'अभिषिच्य' because he was sure that *his* telling दुर्योधन to appoint अश्वत्थामन् as the सेनापति would be enough. Or alternatively अभिषिच्य may be taken to have in it the meaning of the causal base contained ('अन्तर्भावितण्यर्थ'). Thus अभिषिच्य would mean the same thing as 'अभिषेच्य'. परं–तन्त्रम्–dependent on another (or others) i. e. on दुर्योधन (or दुर्योधन and his brothers or counsellors). न किंचित् करोति इति अकिंचित्करम् = क्षुद्रम्, insignificant. III, 24, 9 कृप does not agree ('न खलु.....') The reason follows in the next verse —

(26) Construe: **यदि** तत्तुल्यकक्षः **भवान् अत्र धुरि न युज्यते** [तर्हि] अभीष्मम् अद्रोणं **धार्तराष्ट्रबलं कथं भवेत्**। (अनुष्टुभ्).

न भीष्मः यस्मिन् तत अभीष्मम्; similarly न द्रोणः यस्मिन् तत् अद्रोणम्। Both are

instances of the नञ् बहुव्रीहि compound. ताभ्यां तुल्या कक्षा यस्य सः — बहु० 'one whose orbit is similar to that of those two' i. e. one who is their equal. According to कृप, the prospect of दुर्योधन's army without भीष्म and द्रोण, if अश्वत्थामन्, their equal, is not appointed to be at the forefront (धुरि lit. at the yoke), is far from bright (कथं भवेत्). III, 26, 1-6 कृतः परिकरः i. e. बध्दः परिकरः येन सः— one who has girded up his loins. न परिपन्थः (obstacle) अपरिपन्थः, अपरिपन्थः परिपन्थः भवितुम परिपन्थीभवितुम् is a च्वि form. What made कृप believe that दुर्योधन would only be waiting for अश्वत्थामन् to be appointed as सेनापति, except it was his affection for his nephew, it is difficult to say. परिकल्पितानि (got ready) अभिषेकस्य उपकरणानि येन सः परिकल्पिताभिषेकोपकरणः। अभ्यपेक्षमाणः— eagerly waiting. परिभवः एव अनलः तेन दह्यमानम्। contains, a रूपक. तस्य प्रतिकारः एव जले अवगाहनम् (plunging in water) is another रूपक (metaphor) arising out of it. Thus there is a परम्परितरूपक in this passage. समाश्वासना consolation. The passage तदहं गत्वा ... समाश्वासनया मन्दसन्तापं करोमि brings out the guileless nature of अश्वत्थामन् who had no special longing for the position of a सेनापति, avenging himself on the enemy having been all that he wanted to achieve – III, 26, 8 कर्ण and दुर्योधन make their appearance (प्रविशतः) on the stage. अङ्गानां राजा अङ्गराजः vocative is [हे] अङ्गराज. दुर्योधन had himself made कर्ण the king of Amgas as he wanted him to be on his side to oppose the पाण्डवs, and as the latter had insulted him (कर्ण) as no राजन्य but a 'सूतपुत्र'.

(27) Construe : **तेजस्वी** [नरः] धृतायुधप्लवाभ्यां **बाहुभ्यां रिपुहतबन्धुदुःख-पारं व्रजति**। [अथ तु] **आचार्याः** संख्ये सुतनिधनं निशम्य, **शस्त्रग्रहसमये विशस्त्रः किम् आसीत्**। (प्रहर्षिणी).

The dialogue between दुर्योधन and कर्ण deserves to be followed carefully. Duryodhana is here expressing his surprise at the way that Drona behaved after having learned that 'अश्वत्थामन' was killed in the battle. 'All spirited persons (तेजस्वी is जातौ एकवचनम्) go to the [other] shore (पारम्) of the [ocean in the form of] grief (दुःख) for a relative (बन्धुः– one with whom a person has a bond or tie i. e. relationship) killed by the enemy, with their two arms with oars (प्लव) in the form of weapons held in them. [The expectation from आचार्य द्रोण who is accepted on all hands as a very spirited or brave person was that he too should have crossed the ocean of grief. दुर्योधन's argument will take the following logical form: All spirited persons go to the other shore of the ocean of grief–Major Premise. Acārya Droṇa was a spirited person–

Minor Premise ∴ Acārya Droṇa ought to have crossed the ocean of grief – Conclusion]. Curiously enough, however, the Acārya, on having learnt (नि + शम् to hear, निशम्य is the gerund from the root, lit. meaning 'having heard') about the death (निधनम्) of the son (सुत) in the battle (संख्यम्), became one (आसीत) who cast off his weapons (निगतं शस्त्रं यस्य सः) [just] at a time समये when a weapon ought to have been taken up [in hand] (शस्त्रस्य ग्रहः ग्रहणम् इति यावत् तस्य समयः तस्मिन्). Why (किम् almost having the force of किमिति) was he विशस्त्र [then] ?" The verse embodies a severe criticism against द्रोणाचार्य. According to दुर्योधन, the आचार्य failed in living up to his reputation as a तेजस्वी पुरुष. The prose passage that follows makes the criticism against द्रोण explicit. रिपुणा हतः च असौ बन्धुः च तस्य दुःखम् [एव सागरः not expressed] तस्य पारम् (shore) — the shore of the [ocean of] grief for a relative killed by the enemy. भट्ट नारायण has not used the word 'दुःखसागर' but that is evidently what he had in his mind. This is evident from धृतम् आयुधम् एव प्लवः ययोः [बाह्वोः] तौ धृतायुधप्लवौ ताभ्यां (करणेतृतीया) धृतायुधप्लवाभ्याम — [with the arms] that have the weapons held in them as the oars. Thus this latter compound contains a रूपक in it (आयुधम् एव प्लवः weapon itself is the oar). This रूपक has arisen out of the former which is not actually expressed in so many words but which is there present to the mind of the author. Thus understood, the verse can be said to contain in it a परम्परितरूपक. III, 27, 1–2 अथ वा 'Or rather'– changes the line of thought of the speaker (दुर्योधन). It was wrong to have expected so much from द्रोण who was not a क्षत्रिय by birth. अभियुक्तैः जनैः सुष्ठु उक्तमिदम् — 'By persons who have applied themselves (अभियुक्त p. p. p. from अभि + युज् to apply oneself to, to study, one who has studied) [to this question], well (*su*) [i. e. appropriately] has this been stated viz., 'प्रकृतिः दुस्त्यजा.' प्र + कृ means to begin. प्रकृतिः, therefore, means beginning, starting point. The सांख्यs regard प्रकृति as one of the two fundamental principles on the basis of which they explain the creation of the universe. But apart from this technical sense in which the word is used by the Sāṁkhya thinkers, प्रकृति is understood to mean one's own *nature* (स्वभावः) obviously because the प्रकृति or the स्वभाव of every one is there associated with him or her right from the beginning of one's life. In a germinal from or in its potential form every one's nature is there associated with him right from the moment of his or her birth. If is the स्वस्य भावः 'one's

own existence.' दुःखेन त्यज्यते इति दुस्त्यजा that which can be given up or abandoned *with difficulty* (if it can be given up at all). ' प्रकृतिः दुस्त्यजा ' is a ' सूक्त ' or ' सु-भाषित ' भट्ट नारायण has seen to it that his composition is enriched by the inclusion of such सुभाषितs which are quite suited to the occasion. A paraphrase of this सुभाषित is ' स्वभावो दुरतिक्रमः ' where evidently प्रकृतिः is replaced by स्वभावः and दुस्त्यजा by दुरतिक्रमः (दुःखेन अतिक्रमः यस्य or दुःखेन अतिक्रम्यते इति). शोकेन अन्धं मनः यस्य सः तेन शोकान्धमनसा — ब० (has here the force of शोकान्धमनस्कत्वात् हेतोः) क्षत्रस्य क्षत्रियस्य इति यावत् धर्मः कर्तव्यम् इत्यर्थः तस्य कार्कश्यम् क्षत्रधर्मकार्कश्यम्–the (harshness कर्कशता, कार्कश्य later) sternness necessary for carrying out the duty of a *Kṣatriya* (where there is no scope for any softness of the sort that द्रोण showed). द्विजातिः, a ब्राह्मण. द्विजातेः धर्मस्य सुलभः easy to obtain for i. e. *natural* to the duty of a Brāhmaṇa मार्दव=मृदुता softness, mildness. ' मार्दवपरिग्रहः कृतः ' is पर्यायोक्त for मृदुता अङ्गीकृता. The sentence contains in it an instance of काव्यलिङ्ग अलंकार (शोकान्धमनसा क्षत्रधर्मकार्कश्यं विमुच्य = असौ शोकान्धमना आसीत् अतः क्षत्रधर्मकाकश्यं त्यक्त्वा; this embodies the cause of the effect मार्दवपरिग्रहः कृतः— but the cause *has not been directly* stated). The passage deserves to be noted as a typical example of the style of भट्ट नारायण. The author writes with perfect ease and his passages are full of ' प्रसाद ' when necessary, as for instance while describing the grief of अश्वत्थामन् on his having learnt that his father was no more. But when दुर्योधन is *critical* of द्रोण, the author deliberately changes over from प्रसाद to ओजस् (which is समासभूयस्त्व and where harsh sounding syllables have a greater scope). ' क्षत्रधर्मकार्कश्य ', particularly the ' कार्कश्य ' part of the compound would have been regarded as a *defect in another* context. But here कार्कश्य is *the* appropriate word. It does justice to the harsh nature of a kṣatriya who carries out his duty not being influenced by emotion peculiar to those whose nature and daily occupation are such as make them soft or mild. Then follows the compound द्विजाति–धर्म–सुलभः and finally the phrase' मार्दवपरिग्रहः कृतः' । That words are the clothes of what one wants to convey भट्ट नारायण knew very well. The clothes must needs be suited to the thought. In fact those who have devoted an amount of thought to the relationship between what an author expresses and the style which he adopts for expressing the same as not similar to the clothes and the person wearing them so much as a *person* and his *skin*. They are so closely connected with each other as to be deemed inseparable.

No wonder that literary artists who are aware of this adopt a style which is suited to the *sentiment* which in the ultimate analysis is some *bhava* of the mind. In fact the dictum would be 'यथा भावः (**रसः**) तथा रीतिः । ' III, 27, 3–6 कर्ण's interpretation is different. On being asked what it was he replies "Droṇa's intention was 'let me have (lit. I ought to get) अश्वत्थामन् crowned as the King of the [entire] earth'. As all chances of this being done were nipped in the bud on account of [what द्रोण understood] as his absence, he concluded that a ब्राह्मण that he was, and even there an *old* ब्राह्मण that he was, holding weapon on his part was no use (वृथा) ." Why कर्ण is putting such a construction on द्रोण's loss of spirit on learning that his dearest son was killed it is not easy to say. III, 27, 7 दुर्योधन agrees and nods his assent. III, 27, 8–9 Encouraged कर्ण goes a step further and accuses द्रोण of a deliberate indifference to the slaughter of the principal warriors, as [allegedly] द्रोण's one motive was to see that as many kings were killed in a battle where some fought for पाण्डवs and others for कौरवs as possible. Karṇa's influence over दुर्योधन is tremendous. III, 27, 10 He says 'this is reasonable — this appropriately explains द्रोण's behaviour'. III, 27, 11–12 कर्ण advances a bit of evidence in support of his interpretation. 'King Drupada too did not, from as early as the days of boyhood, allow द्रोण to stay in his (द्रुपद's) country, *precisely* for this reason, III, 27, 14 कर्ण adds that this is not only *his* interpretation. 'Others who have applied their minds to this question too do *not* consider this to be otherwise'. III, 27, 15 दुर्योधन has no doubt about the matter in his mind ('कः सन्देहः । ').

(28) Construe : **एवं न चेत्, अन्यथा सः अतिरथः** अभयं दत्त्वा **किरीटिना वध्यमानं सिन्धुराजं कथम् उपेक्षेत** । (अनुष्टुभ्).

'If it were not so (एवं न चेत् – supply स्यात्) , how would that great warrior (अतिरथः) i. e. द्रोण remain indifferent (उपेक्षेत – potential 3rd person sing. from उप + ईक्ष् to ignore, to be indifferent to) the king of Sindhus i. e. जयद्रथ [even] after having given (दत्त्वा) him freedom from fear ? ' The fact that Droṇa gave no protection to Jayadratha while the latter was being slain by Arjuna (किरीटिना inst. sing. of किरीटिन्) can not be explained otherwise अतिरथ is grammatically explained as रथः अस्य विद्यते इति रथः (रथ + अच्), अतिक्रान्तः रथम् he who has gone past, surpassed a warrior with a chariot; a great warrior. Such an अतिरथ can

fight single handed an unlimited number of opponents. ('अमितान् योधयेद यस्तु संप्रोक्तोऽतिरथस्तु सः।') III, 28, 1–3 कृप notices दुर्योधन and कर्ण sitting under a banian tree (न्यग्रोध – lit. one that grows downwards — this is a peculiarity of the banian tree called also 'वट' वृक्ष or 'अश्वत्थ' वृक्ष. न्यग् = bending downwards (नि + अञ्च्), रोध from रुध् to grow. Cf भगवद्गीता XV, 1–2 for the peculiarity of the *as'vattha* tree in the form of the mundane existence: 'ऊर्ध्वमूलमधःशाखमश्वत्थं प्राहुरव्ययम्। छंदांसि यस्य पर्णानि यस्तं वेद स वेदवित्।' 1 also... 'अधश्च मूलान्यनुसंततानि। कर्मानुबन्धीनि मनुष्यलोके।' 2.) and proposes that they अश्वत्थामन् and he should draw near and they do accordingly and declare the victory of the 'lord of Kauravas' in keeping with the usual form. दुर्योधन whose mind was already poisoned against द्रोण and therefore had no love lost between अश्वत्थामन् and himself behaves *diplomatically*. As soon as he sees कृप and अश्वत्थामन् he exclaims 'o how! कृप and अश्वत्थामन्'. He *gets down from his raised* seat. He salutes कृप, saying 'गुरो, अभिवादये.' He then addresses अश्वत्थामन् 'O son of the preceptor!' and invites him to embrace him.

(29) Construe: [हे] **अस्मदर्थहतताते!** एहि, **क्लान्तैः अङ्गैः इदं मम अङ्गं निरन्तरं परिष्वजस्व।** ते पितुः सदृशः **तव भुजयोः एषः स्पर्शः** शोके अपि **नः तनूरुहेषु विकृतिम् एति।** (वसन्ततिलका).

'O you whose father has been slain (अस्मदर्थे हतः तातः यस्य सः, तत्सम्बुद्धौ). Come (एहि imp. 3rd person sing. of आ+इ to come), with [your] tired (क्लान्तैः– p. p. p. of क्लम् to be fatigued, instru. plural) limbs (अङ्गैः) embrace this body (अङ्गम्=अङ्गानि=शरीरम्) in a manner so as to leave no space [between your limbs and mine निर्गतम् अन्तरं यस्मिन् कर्मणि यथा तथा] i. e. embrace (परिष्वजस्व–imperative 2nd per. sing of परि+स्वञ्ज् to embrace) me *closely*' (*ab*). In *cd* दुर्योधन conveys how welcome was अश्वत्थामन्'s embrace to him. 'Here the touch (स्पर्शः) of your two arms (तव भुजयोः), similar to (सदृश) [that of] your father's undergoes (एति lit. goes) a change or modification (विकृतिम्) i. e. in our (नः — "royal 'we'") hair (तनूरुहेषु – in those that grow on the body' literally i. e. 'in the hair')." This is a metaphorical (लाक्षणिक) way of saying that contact of your arms has caused so much of joy to my limbs that they have a welcome experience of hair standing on their end or horripilation (रोमोद्गमः, रोमहर्षः). Rightly has it been observed that the ways of kings are having a wonderful variety of forms (वाराङ्गनेव नृपनीतिरनेकरूपा). Otherwise दुर्योधन who was convinced of the 'selfishness' of द्रोण only

a little while ago would not have said "your touch, like that of your father's, causes horripilation through joy to me!" III, 29, 1 The embrace over, दुर्योधन makes अश्वत्थामन् sit by his side (पार्श्वे उपवेशयति where उपवेशयति is 3rd person sing. of the present tense of the *causal* base of उप + विश्). III, 27, 2 Deeply moved to meet His Majesty for the first time after the departure of 'dear father (द्रोण)', अश्वत्थामन् sheds tears. III, 27, 3 कर्ण who only a little while ago had put an unfavourable, nay an uncharitable construction on द्रोण's throwing away of arms, addresses अश्वत्थामन् to *console* him, 'अलं शोकानल आत्मानं प्रक्षेप्तुम' 'enough of throwing yourself into the fire of grief far too much (अत्यर्थम् – अर्थम् अतिक्रम्य यथा तथा)'. द्रौणायनः as well as द्रौणिः and द्रौणायनिः in fact signify द्रोण's गोत्रापत्य or a distant descendent but that term is used here to refer to द्रोण's अपत्य or immediate descendent. III, 27, 4 दुर्योधन says "in this 'great ocean of calamity' there is no difference (विशेषः lit. excellence) between us". व्यसनम् (calamity) एव महान् च असौ अर्णवः च is a रूपक.

(30) Construe : **सः तव तातः मे पितुः** प्रणयवान **सखा; [सः] यथा** शस्त्रे **तव गुरुः तथा मम अपि। तस्य देहनिधने दुःखं किं कथयामि, गुरु-** शुचा मनसा **तत् त्वम् एव जानीहि ।**

The verse is remarkable for its lucidity or perspicuity, so essential in passages doing justice to 'Karuṇa' sentiment. "To you he (द्रोण) was father, to me he was my father's affectionate (प्रणय — वान्) friend (सखा). As he was your preceptor in the [matter of using the] weapon, so was he of mine too. How (किं=कथम्) shall I express (कथयामि) [my] grief at the fall of his body. Know you that with your mind, heavy with grief (गुरुः शुक् यस्य तत्, तेन गुरुशुचा मनसा)." III, 30, 1 कृप expresses his agreement with what दुर्योधन has said. III, 30, 2 The simple-minded अश्वत्थामन् takes दुर्योधन's words to be the mirror to his heart and says 'when you are so very favourable (lit. partial पक्षपाती, 'पक्षपातिनि (त्वयि' is a locative absolute construction), it is meet [on my part] to lighten (न लघु अलघु, अलघु लघु सम्पद्यमानं कर्तुम्–लघूकर्तुम्) the burden of my grief (शोकस्य भारम्). "But (किन्तु) —"

(31) Construe: यत् मयि जीवति तातः केशग्रहम् अवाप्तवान् [तत्] **अन्ये पुत्रिणः पुत्रेभ्यः स्नुषां कथं करिष्यन्ति ।** (अनुष्टुभ्).

"In so far as (यत् = यस्मात्) while I was alive (मयि जीवति सति), father was subjected to (lit. 'secured' अवाप्तवान् p. p. p. from अव + आप् with the suffix वत rendering the sense *active*) seizure

of his hair, then (तत = तस्मात्) how would others having sons (पुत्र + इन् = पुत्री, पुत्रिणः is nom. plural) entertain [any] longing for, or *hope from their sons?*" This latter where पुत्रेभ्यः is taken to be ablative plural 'from the sons' is better. The idea is when द्रोण could not get much from अश्वत्थामन्–poor old man was subjected to the humiliation of having his hair seized– how would others endowed with sons hope to get anything from their sons? The evident answer is 'कथमपि न.' The reading कथमन्येऽपुत्रिणः is obviously absurd. For द्रोण was *not* an अपुत्री to *start with*. Any reference to अन्ये अपुत्रिणः, therefore, would be irrelevant. III, 31, 1–2 कर्ण who is not sympathetic even to the extent of keeping up appearances asks 'what could be done here, when by himself (i. e. द्रोण personally) *who was the cause of the protection of all*– [and therefore whose responsibility was the greatest], his person was reduced to that miserable plight (तादृशीम् अवस्थाम् आत्मा नीतः) ?" The last part of the passage is euphemistic for 'when he suffered the indignity of seizure by the hair.' III, 31, 3 अश्वत्थामन् who yet has not been able to probe the heart of कर्ण replies as to what can be done.

(32) Construe: **पाण्डवीनां चमूनां यः यः** स्वभुजगुरुमदः [सन्] **शस्त्रं बिभर्ति, पाञ्चालगोत्रे यः यः शिशुः, अधिकवयाः, गर्भशय्यां वा गतः,** यः **यः तत्कर्मसाक्षी,** मयि रणे चरति सति **यः च** यः च **प्रतीपः तस्य तस्य** (सर्वस्य) स्वयं जगताम् **अन्तकस्य अपि क्रोधान्धः अहम् अन्तकः** (भविष्यामि) । (स्रग्धरा).

पाण्डवी is पाण्डोः इयम् belonging to पाण्डु. In fact पाण्डवीयानां चमूनाम् is grammatically correct meaning पाण्डवानाम् इमा पाण्डवीयाः तासां पाण्डवीयानां. चमूनाम् = चमूषु in the forces or armies. स्वस्य भुजौ तयोः गुरुः मदः (दर्पः pride) यस्य सः 'he who has pride—overweening (lit. heavy गुरु) pride–of his own arms i. e. of the *strength* of his own arms. पाञ्चालस्य गोत्रे = पाञ्चालस्य कुले. अश्वत्थामा does not want to spare any one, whether a lad or better kid (शिशुः) or grown up (अधिकं वयः यस्य सः अधिकवयाः) or one that is lying in (गतः lit. gone to) the bed in the form of the womb [गर्भ, of the mother] " whosoever has been a witness to that act viz. 'केशग्रह of my father', whosoever would be opposed (प्रतीपः — विरुद्धः) [to me] while I would be moving on the battle–field – even if he be the destroyer of the worlds himself – of every such person, I, blind through rage (क्रोधेन अन्धः) shall be the destroyer (अन्तकः)". A similar mischief was played formerly and it had caused those responsible for it to suffer. जामदग्न्यशिष्य कर्ण is *significant*.

A pupil of परशुराम (जमदग्नेः अपत्यं पुमान् जामदग्न्यः) that you are, *you ought to be able to recall it to memory.*

(33) Construe: यस्मिन् अरातिशोणितजलैः ह्रदाः पूरिताः सः अयं देशः, क्षत्रात् एव तथाविधः [अयं] परिभवः [यत्] तातस्य केशग्रहः, तानि एव अहितशस्त्रघस्मरगुरूणि भास्वन्ति [च] मे [इमानि] अस्त्राणि, **यत् रामेण कृतं तत् एव क्रोधनः द्रोणायनिः कुरुते।** (शार्दूलविक्रीडितम्).

"This is that same region (सः अयं देशः) [viz. कुरुक्षेत्र] where [by परशुराम] pools (ह्रदाः) were filled (पूरिताः) with water in the form of the blood (शोणित) of the enemies. From just a kṣatriya is there that kind (तथाविधः) of insult (परिभवः) viz., father's seizure by the hair (at the hands of धृष्टद्युम्न) those same (तानि एव) missiles (अस्त्राणि), (which are) dazzling (भास् + वत् n nomina. plural भास्वन्ति) belong to me, missiles which are mighty (गुरूणि) and voracious (घस्मराणि—devourers,- from घस् to eat) of the weapons (शस्त्र) of the enemies (अरातीनां= शत्रूणां). That which was done by [-Paras'u-] Rāma [previously] just that does the son of द्रोण do i. e. '*will* the son of द्रोण do" कुरुते=करिष्यति according to 'वर्तमानसामीप्ये वर्तमानवद्वा' लट्. If परशुराम avenged the insult to which his father जमदग्नि was subjected by क्षत्रियs, angry अश्वत्थामा too can similarly wreak his vengeance on धृष्टद्युम्न and all others —kṣatriyas–who were responsible for that ignoble act (तत्कर्म) viz., द्रोण's केशग्रह. III, 33, 1–2 न अन्यैः साधारणः अनन्यसाधारणः matchless, unrivalled– किम् अन्यत् सदृशम्=न किंचन सदृशम् (worthy). III, 33, 3–5 कृप is trying to press his nephew's claims. कृतपरिकर = बद्धपरिकर 'with his loins girded up.' There is कैमुतिक न्याय and, therefore, अर्थापत्ति in 'उच्छेत्तुं (to uproot) लोकत्रयमपि (the three worlds even) किं पुनः यौधिष्ठिरं (युधिष्ठिरस्य इदं) बलम् (how much more capable, would he then be to destroy युधिष्ठिर's army' ? This is only an introduction. The main object of कृप is contained in 'अतः अभिषिच्यतां सेनापत्ये'। III, 33, 6–7 दुर्योधन is *polite* but firm प्राक् प्रतिपन्नः given previously, promised earlier. अयम् अर्थः = सैनापत्येऽभिषेकः। III, 33, 8–9 कृप perseveres. असदृशः (unworthy) परिभवः तेन शोकः स एव सागरः तत्र निमज्जन्तम् (being drowned, sinking). किम् अस्य पीडा न भविष्यति – would there be no torment caused to this one ? III, 33, 10 अश्वथामन्'s guilelessness reaches its very limit in this line. Not only his maternal uncle but he too presses that he be appointed सेनापति, when 'His Majesty' दुर्योधन has already said 'this has been promised to the king of Aṅgas'. युक्तं च अयुक्तं च युक्तायुक्ते तयोः विचारणा युक्तायुक्तविचारणा

thinking what is proper and what is improper (अ–युक्त). अश्वत्थामन् asks 'what good is such a thought ?

(34) Construe: अद्य स्तुतिभिः प्रयत्नपरिबोधितः निशां शेषे, अद्य भुवनम् अकेशवम् अपाण्डवम् असोमकं [च भविष्यति]। **अद्य इयं दोःशालिनां रणकथा समाप्यते, अद्य नृपकाननातिगुरुः भुवः भारः अपैतु ।** (पृथ्वी).

To-day you will sleep (शेषे–present for future) for the whole of the night, [to be] awakened [in the morning] with eulogies (स्तुतिभिः) [by the bards]. To-day the world [will be] void of Kes'ava, void of Pāṇḍavas, void of Somaka. To-day, here the story of the battle of those who shine or appear to advantage with their arms (दोर्भ्यां शालिनां = बाहुभ्यां शालिनां) *will* be brought to a termination (समाप्यते = समाप्स्यते), let the very heavy burden of the earth [i. e. which the earth is required to shoulder] in the form of the forest of kings–a wild growth of them — be removed [lit. go away अप एतु] ". प्रयत्नपरिबोधितः is used *prolepticallly* one who will have to be awakened with efforts [as he will enjoy a sound sleep, as अश्वत्थामन् has decided to kill all his enemies]. नृपाः एव काननम् तेन अति गुरुः [भुवः भारः]। III, 34, 1 कर्ण laughs at अश्वत्थामन् and leaves no room for doubt as to what his laugh means 'This is *easier* said than done'. This must have naturally touched अश्वत्थामन् to the quick. But as if this was not enough, कर्ण says ' *many* in the Kaurava army are capable of this act, ' the implication being that there is no reason why अश्वत्थामन् should persuade himself to believe that he *alone* can do it. Much less justifiable would his priding himself on an imagined greatness be. III, 34, 3–4 The dialogue is becoming more and more interesting. The ऋजुमनस्क अश्वत्थामन् *accepts* कर्ण's proposition 'many in the कौरवबल are capable of achieving this' [where as is easy to infer कर्ण included his own name as the first]. अश्वत्थामन् is almost apologising: *through grief* by which I had been struck, *due* to the vehemence of *sorrow*, do I say so, *not* with the purpose of running down heroic persons [from our army].' III, 34, 5–6 कर्ण grows positively offensive–he even uses a term of abuse viz., मूढ. This is quite in a line with what he must have already decided to do. 'दुःखितस्य... नैवंविधाः प्रलापाः ।' is an example of अप्रस्तुतप्रशंसा अलंकार as when विशेष (specific case viz. that of अश्वत्थामन) was विवक्षित, सामान्य (a generalisation true of all who are grieved) is stated. दुःखितस्य, कुपितस्य are

examples of जातौ एकवचनम् ∴ they signify दुःखितानां and कुपितानां respectively. आयुधं द्वितीयं यस्य with the weapon as the second i. e. to help or aid him. संग्रामे अवतरणम् संग्रामावतरणम् descent on the battle-field. न एवंविधाः प्रलापाः—not *ravings* like this ! कर्ण is a past master in filling the cup of bitterness to the brim. III. 34, 7–8 राधायाः गर्भस्य भारः भूतः, तत्सम्बुद्धौ o were you who a burden to the womb of Rādhā. सूतेषु अपसदः the lowest among सूत्s charioteers. These terms of abuse are *invited* by Karṇa who began with 'मूढ' and '... **प्रलापाः**'. मम अपि नाम अश्वत्थाम्नः of even me indeed, अश्वत्थामन् who am grieved (दुःखितस्य) — this is indicative of अश्वत्थामन्'s confidence in himself as a warrior 'अश्रुभिः प्रतिक्रियामुपदिशसि।' O what a mistake 'न शस्त्रेण।' — this would have been the right thing.

(35) **किं** गुरुशापभाषितवशात् **मे आयुधं तव इव निर्वीर्यम्। किं यथा त्वं [तथा अहं]** संप्रति एव भयात् **समरं विहाय प्राप्तः** अस्मि। **किम् अहं** स्तुतिवंशकिर्तनविदां **सारथीनां कुले जातः, यत्** क्षुद्रारातिकृताप्रियम् **अस्त्रेण न [तु] अस्त्रेण प्रतिकरोमि**। (शार्दूलविक्रीडितम्).

"Is my weapon without any prowess (निर्वीर्यम् — निर्गतं वीर्यं यस्मात् तत्) like yours under the influence (वश) of the utterance (भाषितं = भाषणं) of a curse (शाप) by the preceptor ?" This has a reference to कर्ण's having been cursed by परशुराम that ब्रह्मास्त्र would not serve कर्ण's purpose. Even more severe than his attack in III, 35 *a* is अश्वाथामन्'s unanswerable question in III, 35 b "Have I come [here] just now, having abandoned the battle-field (समरं विहाय) through fear (भयात), as *you* have (त्वं यथा)?" Karṇa has no answer to make to this. "Have I been born (जातः अहम्) in the family of charioteers, experts (विदाम् वेत्ति इति विद्m तेषां विदाम्) in the repetition [of the names] of the genealogies [of royal families] with praise or eulogy (स्तुति)?" Is any of these three things applicable to me as it is to you that I should be advised by you to counteract by tears (अस्रम्–tear, जातावेकवचनम्) and not by missiles (अस्त्रम्=अस्त्राणि)? III, 35, 1 कर्ण is enraged, the more so because of the question put to him in III, 35 *b*. 'शेषं कोपेन पूरयेत्।' perhaps best explains his (**सक्रोधम्**) वाचाट (O braggart) दुर्विदग्ध (o you not properly baked i. e. unnecessarily puffed up, बटो O Chap.

(36) Construe: **यथा बाहुशालिना ते पित्रा** पाञ्चालभीतेन [सता] **तथा** निर्वीर्यं वा सवीर्यं वा **आयुधं मया न उत्सृष्टम्**। (पथ्यावक्त्रम्).

On being cornered by अश्वत्थामन् कर्ण resorts to the device of finding fault not with अश्वत्थामन् so much as with his father द्रोण. 'My weapon may be with or without prowess. But it has *not been abandoned by me* (मया न उत्सृष्टम्) as it was *by your father, afraid* of **पाञ्चाल** as he was.' There is sarcasm in 'बाहुशालिना' — '[by your father] shining (शालिन्) on account of his arms' i. e. arms that were undeservedly praised but actually proved to be of no avail. Now कर्ण conveniently has shut his eyes to the *facts* and their chronological order. द्रोण first heard of the death of अश्वत्थामन्, got the report confirmed by the reliable युधिष्ठिर [who said 'गज इति' in a low tone] and being full of grief for the 'loss of his son' as he took it cast off his weapon. धृष्टद्युम्न took advantage of this moment and seized द्रोण by the hair. It is not a fact that द्रोण was afraid of धृष्टद्युम्न and that therefore he cast off his weapon– But the stage that the quarrel between कर्ण and अश्वत्थामन् has reached hardly allows any party to think so coolly about or attach any importance to facts. Any stick is good enough to beat a dog ! ∴पाञ्चालभीतेन (पाञ्चालात् भीतेन) ते पित्रा आयुधम् उत्सृष्टम्. Again this 'भीतेन' is a reply to 'भयात् समरं विहाय' of अश्वत्थामन्. 'Your *father* was full of fear of पाञ्चाल'. "It may be added" (अपि च).

(37) Construe : सूतः वा सूतपुत्रः वा **यः वा कः वा अहं भवामि। कुले जन्म दैवायत्तम्** [अस्ति], **पौरुषम् तु मदायत्तं** [वर्तते]। (पथ्यावक्त्रम्).

This is a very spirited reply by कर्ण and one that has been admired by generations ever since it was made. What holds good of कर्ण holds good of all regarded as having a low birth. 'I may be a charioteer, or a charioteer's son — just any one for that matter. Birth in a family is dependent on fate, but manliness [is entirely] dependent on me". III, 37, 1-2 There is an addition to the terms of abuse used by अश्वत्थामन् 'रथकाराणां कुलं तस्य कलङ्कः, तत्सम्बुद्धौ रथकारकुलकलङ्क' a stigma on the family of chariot–makers, wheel–wrights. 'तातम् **अपि**' is significant. At least द्रोण should have been according to अश्वत्थामन् kept out of this quarrel while vilifying, running down or referring to persons contemptuously.

(38) Construe : **स** भीरुः वा [स्यात्] शूरः वा [स्यात्] **त्रिभुवने प्रथितभुजसारः** [अस्ति]। **प्रतिदिनं यत् तेन आजौ कृतं** [तत्] इयं **वसुधा** वेत्ति। **'शस्त्रं कथं परित्यक्तम्'** इति (पृष्टे) सत्यव्रतधरः सः **पृथासूनुः साक्षी** [वर्तते]। (हे) **रणभीरो, त्वं तदा क्व नु असि**। (शिखरिणी).

"Whether he be a coward or a brave (or valiant) person, he is one the strength of whose arms (भुजयोः सारः) is welknown (प्रथित) in the three worlds. What was done by him in the battle, every day (प्रतिदिनम) this [entire] earth [or better this Earth herself] knows. If it be asked 'how was the weapon abandoned [by him] ?'—There the son of पृथा i. e. युधिष्ठिर observing the vow of truth (सत्यस्य व्रतं तस्य धरः) is a witness. [Better ask him]. [But the most important question is] O coward on a battle-field (रणभीरो – vocative of रणभीरुः, रणे भीरुः), where were you at that time ?" III, 38, I–2 कर्ण again laughs presumably in derision. 'Thus *I* am a coward. I wonder what *you* will do, recalling, your *father* the *sole essence* of *valour*' (विक्रमस्य एकः रसः – तम्). I have grave doubts '

(39) Construe: यदि [ते पित्रा] शस्त्रम् उज्झितं [तर्हि] **किम् अशस्त्रपाणयः उदायुधान्** अरीन् **न निवारयन्ति** – यत अनेन नृपचक्रसंनिधौ मौलिदलने अपि स्त्रिया इव सुचिरम उदासितम्। (मञ्जुभाषिणी).

'Granting (यदि) that by your father his weapon was thrown off (उज्झितं) – [but would you answer the question –] 'do those having no weapon in their hands (न शस्त्रं पाणौ येषां तेऽशस्त्रपाणयः) not ward off (न निवारयन्ति) enemies (अरीन्) with their weapons lifted up (उद्गतम् आयुधं येषां ते उदायुधाः तान उदायुधान्) that (यत्) by this one [your father] in the vicinity of the circle of kings (नृपाणां चक्रं तस्य संनिधौ— i. e. when so many kings were watching his conduct), even when his head was being cut off (मौलि–दलने अपि) indifference was indulged in (उदासितम्) as by a woman (स्त्रिया इव), for a long while (सु–चिरम्) ?" Evidently 'स्त्रिया इव' was the last straw. As'vatthāman could not bear this disparagement of his father a moment longer. III, 39,1–2 अश्वत्थामन् has decided to attack कर्ण and his supporter the king too. Thus दुष्टः आत्मा यस्य सः दुरात्मा, तत्सम्बुद्धौ 'दुरात्मन्' ? राज्ञः वल्लभः राजवल्लभः, तत्सम्बुद्धौ राजवल्लभ–O favourite of the king ! प्रगल्भ — O audacious one, [o you who are far too] bold ! असंबद्धः प्रलापः irrelevant raving or loose talk + इन् (ताच्छील्ये)–ever in the habit of talking what is irrelevant !

(40) Construe : तेन **पित्रा** दुःखिना भीरुणा वा **द्रुपदतनयपाणिः कथम् अपि न निषिध्दः। अद्य** भुजबलदर्पाध्मायमानस्य **तव शिरसि एष मम वामः चरणः न्यस्यते, एनं वारय** । (मालिनी).

'*By* that *sire* [of mine], either grieved or because he was a coward, somehow the *hand* (पाणिः) of the son of the द्रुपद *was not warded off* (नि + सिध् p. p. p. is निषिद्ध lit. prohibited). To-day here

my left foot (वाम: चरण:) is being planted (न्यस्यते passive 3rd person sing. of नि + अस्) on *your head*; [– if you can, –] ward this off.' From wordy war-fare matters have come to a fight. अश्वत्थामन् gave no empty threat. As the stage direction तथा कर्तुम् उत्तिष्ठति brings out, he gets up to do so. 'उत्तिष्ठति' is necessary. For, दुर्योधन had made him *sit* by his side (Vide stage-direction following III, 29 above). III, 40, I–3 Both कृप and दुर्योधन urge अश्वत्थामन् to be patient ('मर्षय') and they ward him off from carrying out what he had decided.. अश्वत्थामन् gesticulates (नाटयति) a stroke (प्रहार) with his foot. कर्ण gets up in anger and having drawn out his sword (खड्गम् आकृष्य) he addresses अश्वत्थामन् 'दुरात्मन्' — this is what अश्वत्थामन् had already used. कर्ण's 'ब्रह्मबन्धो— O Brāhmaṇa in name or wretched Brāhmaṇa (i. e. one not true to expectations had about him). आत्मन: श्लाघा यस्य स: आत्मश्लाघ:— संबोधन is 'आत्मश्लाघ' — 'you praising yourself!'

(41) Construe : **कामम् जात्या अवध्य: असि। इमं** उध्दृतं **चरणं** तु **अनेन खड्गेन लूनं** क्षितौ पतितं **द्रक्ष्यसि**। (पथ्यावक्त्रम्).

"I grant that by birth (जात्या) [or caste] you are one not to be killed (न वध्य: अवध्य:). This foot that is lifted up [by you for striking me with], however (तु), you will see (द्रक्ष्यसि) fallen (पतितं) on the ground, having been cut off (लून) with this (अनेन) sword (खड्गेन)." III, 41, 1–2 अश्वत्थामन् does not want his 'जाति' (birth as a Brāhmaṇa) to be a difficulty in कर्ण's way. 'Here has that been abandoned' he declares and cuts off his sacred thread and declares angrily—

(42) Construe: **अद्य** स: **किरीटी मया मिथ्याप्रतिज्ञ: क्रियते। शस्त्रं वा गृहाण, त्यक्त्वा वा मौलौ अञ्जलिं रचय**। (पथ्यावक्त्रम्).

'To-day is (i. e. will be) that अर्जुन rendered one with his vow [proved to be] false मिथ्या प्रतिज्ञा यस्य स: मिथ्याप्रतिज्ञ:। [i. e. he has vowed to put you, oh कर्ण–to death; but I shall give him no opportunity to do so. I shall myself make short work of you]. Take up your weapon [and fight like a genuine warrior] or having thrown it off (त्यक्त्वा = शस्त्रं त्यक्त्वा) arrange your hands in a way so as to have them folded [as an indication of your having thrown yourself on my protection]. III, 42, 1–6 Both are ready to strike each other. कृप and दुर्योधन ward them off, कृप tries to dissuade अश्वत्थामन् and दुर्योधन tries to dissuade कर्ण from resorting to

arms (शस्त्रग्रहणेन अलम्). अश्वत्थामन् argues with his maternal uncle that one audacious (प्रगल्भ) enough to vilify his father was of the same group as धृष्टद्युम्न. कर्ण too makes out his case:

(43) Construe : **धीरसत्त्वैः** अवज्ञया **उपेक्षितानां क्रोधान्धैः** [**च तैः**] **अत्रासितानां मन्दानाम् एषा विकत्थना भवति** । (पथ्यावक्त्रम्).

'There does take place (भवति) such a bragging (वि-कत्थना) on the part of the dull (मन्दानाम्) who are neglected (उपेक्षितानां) or ignored by those having a magnanimous (धीर) spirit (सत्त्वम्) out of contempt (अवज्ञया)— of the dull who are not frightened [out of their wits] (न त्रासितानाम् अत्रासितानाम्) by them (the धीरसत्त्वs) blind with anger-' कर्ण means that even contemptuous indifference shown to the dull is seen to encourage bragging. The dull must needs be frightened (त्रासित) by the magnanimous in spirit. III, 43, 1–3 मम भुजयोः अन्तरं तत्र निष्पेषः (being crushed, lit. reduced to powder) तेन सुलभम् असूनाम् (of life) अवसादनम् annihilation, destruction. Whatever the cause prompting दुर्योधन to save कर्ण—whether affection or a purpose (viz. कर्ण's valour would be of use to him) from अश्वत्थामन्, it is of no avail. The reason follows–

(44) Construe : शशधरान्वयसंभवस्य **गुणिनः तव** सूतान्वयः **पापी** [च] **अयं कथं सखा । अहं किरीटिनं हन्ता, नृप** [**मां**] **मुञ्च, अद्य** क्रोधात **लोकम् अकर्णम् अपृथात्मजं** (**च**) **कुर्याम्** । (वसन्ततिलका).

How can *this one* be *your* friend– this one born in the family of a charioteer while you are born of the lunar family (शशधरः चन्द्रः तस्य अन्वये संभवः जन्म यस्य सः). This one is given to sin (पापी), while you are possessed of excellence (गुणी). [Away with your anxiety on account of अर्जुन]. I shall kill (हन्ता) अर्जुन. To-day I shall make the world (लोकम्) void of कर्ण and of the son (आत्मज) of पृथा i. e. अर्जुन [too]." अश्वत्थामन् intends to strike कर्ण. III, 44, 1-3 कर्ण picks up the gauntlet. He too raises his sword and says 'here you will be no more (न भवसि).' The king and Kṛpa ward them off. III, 44, 4-6 दुर्योधन rightly asks 'what is this great infatuation (वि + आ + मुह् to be altogether deluded) on the part of you two?" कृप points out 'something else (अन्यत्) is the matter to be attended to (प्रस्तुत), quite elsewhere (अन्यत्र) is the vehemence (आ–वेगः) directed.' वामः पन्थाः – a *wrong* path (this is in contrast to ऋजुः पन्थाः – the straight or right path)- III, 44, 7-8 'दर्पः

शातयितुं न लभ्यते ' [opportunity] to destroy (शातयितुं) pride cannot be had. The construction is passive 'दर्पः न लभ्यते।' 'किमर्थं न लभ्यते ?' 'शातयितुं न लभ्यते।' अकालः— lit. not–time i. e. inopportune time, wrong hour (अनुचितः कालः). स्वं च तत् बलं च or स्वस्य बलं तस्य प्रधानः मुख्यः अधिपतिः सेनाधिपतिः इत्यर्थः तेन विरोधः – तृ० त० अश्वत्थामन् loses all interest in the battle and informs his maternal uncle to that effect.

(45) Construe : **यावत् अयं पापः** अरिशरैः **निधनं न उपेयात् तावत् प्रियम् अपि अस्त्रं मया रणमुखे परित्यक्तम्**। अस्मिन् बलानां नाथे [सति], परिकुपितभीमार्जुनभये समुत्पन्ने [सति च], **राजा समरे प्रियसखबलं वेत्तु**। (शिखरिणी).

"So long as (यावत्) this sinful one (अयं पापः) does not (न) meet (उपेयात्) his death (निधनम्) – till then (तावत्) , abandoned altogether (परि – त्यक्तम्) has been my missile (अस्त्रम्) even though dear [to me], in the fore-front (मुखे) of the battle (रण). While this one (अस्मिन्) is the lord i. e. the commander of the forces (बलानां नाथे = सेनापतौ), while there is [all-round] apprehension (भय) [on account] of भीम and अर्जुन very much (परि) enraged (कुपित), let the King [i. e. दुर्योधन] know in the battle (समरे) the strength (बलम्) of his dear friend (प्रियसख). " अश्वत्थामन् has a very low opinion of Karṇa's capacity to protect the Kaurava forces from the onslaught of veterans like भीम and अर्जुन on the पाण्डव side who would strike terror in the heart of their opponents. But while कर्ण is the commander-in-chief, अश्वत्थामन् has decided not to use his missile on the battle-field, howsoever dear it (the missile) be to him. How else would the King have an opportunity to know the strength of his dear friend, Karṇa ? After he has declared this resolve of his, he *throws away his sword* (खड्गम् उत्सृजति) III, 45, 1 Karṇa would not let go this golden opportunity to dig at अश्वत्थामन्. He pounces on it and beats both द्रोण and अश्वत्थामन् — in fact the whole family to which the two belonged–in a single stroke. कुलस्य क्रमः (पितुः पुत्रं प्रतीत्याकारकः) तेन आगतम् — what has come in due order in the family, in keeping with the family tradition (or परम्परा). भवादृशाम् — on the part of people like *your honour* (विपरीत लक्षणा is to be understood i. e. 'भवान्' is used to convey contempt) 'अस्त्रपरित्यागः **नाम**' 'known as the total abandonment of missiles.' '*You are, O* **अश्वत्थामन्**, *a worthy son of a worthy father*' III, 45, 2–3 Nor does अश्वत्थामन् rest satisfied without having given a retort 'weapons even not abandoned by you are as good as (lit. just, एव) abandoned

since long [or for ever] — because of their uselessness (lit. fruitlessness निर्गतं फलं यस्मात् तत् निष्फलम् तस्य भावः निष्फलत्वम्, तस्मात् निष्फलत्वात्) **चिरात्** परित्यक्तं चिरपरित्यक्तम्। Alternatively **चिरं सदैव** परित्यक्तं चिरपरित्यक्तम्। III कर्ण could hardly be expected to take this lying down. अश्वत्थामन्'s 'मूढता' he is pointing out:

(46) Construe : **यावत् अहं धृतायुधः** [अस्मि] **तावत् अन्यैः आयुधैः किम्। यत् वा मम अस्त्रेण न सिद्धं तत् केन सेत्स्यति।** (पथ्यावक्त्रम्).

"So long as I have held my weapon (धृतम् आयुधं येन सः — ब०), till then (तावत् = तावत्कालपर्यन्तम्) what use are other weapons? [i. e. they are worse than useless] Or that which is not achieved (न सिद्धम) by my missile, – by which [or what] missile shall that be secured (सेत्स्यति – lit. will bear fruit or prove successful)?" Karṇa's weapon renders all other weapons superfluous (line 1). What Karṇa's missile fails to achieve, no other missile can bring about (line 2).

The dramatist in भट्ट नारायण is at his best. At this very moment, behind the curtain, there is the announcement from no other person but the dreaded भीम 'here have I caught in the trap of my arms that wretched beast, the Kaurava by whom was the Pāncāla princess dragged by her hair, by whom was removed her garment, before kings and elders.' The importance of the stage-effect of this announcement can hardly be exaggerated. III, 46, 1–4 'दुरात्मन्'–this is how भीम addresses दुःशासन who has come within his range. द्रौपद्याः केशानाम् अम्बरस्य च च आकर्षणम् एव महापातकम् + इन् (possessive), द्रौपदीकेशा ..... महा पातकिन् is the form of the vocative singular. मम संमुखीनं मत्संमुखीनम् face to face with me. 'राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणः चापपाणयः मानधनाः शृण्वन्तु भवन्तः' is a piece that represents भट्ट नारायण's conscious art where an attempt at alliteration is made with success.

(47) Construe : **येन** नृपशुना **पाञ्चालराजात्मजा शिरोरुहे कृष्टा, येन** राज्ञां गुरूणां [च] पुरः **अस्याः परिधानम् अपि अपहृतं, यस्य उरःस्थलशोणितासवं पातुम् अहं प्रतिज्ञातवान्, सः अयं कौरवः मद्भुजपञ्जरे निपतितः** [**यदि शक्यं** तर्हि युष्माभिः] **संरक्ष्यताम्।** (शार्दूलविक्रीडितम्).

"The beast of a man (नृपशुः–ना एव पशुः) by whom the daughter of the Pāncāla king was dragged by her hair (शिरोरुहे कृष्टा), by whom even her garment (परिधान — परि + धा to put round or on all sides, to wear) was removed (परिहृतम् — lit. had been snatched away) [and

that too] in the presence (पुरः) of kings and elders (राज्ञां गुरूणां) [च], the beverage (आसव = मद्यम्) in the form of whose blood (शोणित) I have vowed (प्रतिज्ञातवान्–प्रति+ज्ञा to declare, proclaim so that all would know, प्रतिज्ञात is p. p. p. from the root, 'वत्' is added with the purpose of making the 'passive' '*active*' and वान् is nominative sing. of the form in the masculine gender) to drink (पातुम्), — that descendant of Kuru (कौरवः) is here fallen into the clutches (पञ्जरे lit. 'in the cage') of my arms (मम भुजयोः), [–if there are any on the Kaurava side who consider themselves equal to the task, let [the Kaurava] be protected." All listen to this challenge of भीम, which was not in the least expected by them at the moment. III, 47, 2–3 Ironically (उत्प्रासेन सहितं यथा तथा) does अश्वत्थामन् utter every vocative 'O *king* of Aṁgas, *o pupil* of Jāmadagnya (Paras'urāma), *O you who indulge in ridiculing Droṇa , o you who* [claim to] *have protected the entire world with the strength of your arms,...*' :The stage-effect is heightened by each of the सम्बोधनs. अश्वत्थामन् recites कर्ण's tall claim contained in III, 46 ' my weapon can achieve everything, what my weapon can't achieve, none else's can.' 'इदं तदासन्नतरम् एव संवृत्तम्' is a very happy phrase 'that has now become something which has come much too close (आसन्न–तरम्) to you.' The best Mārathī equivalent of this is 'घोडामैदान आतां जवळच आहे'. Prove your might by saving दुःशासन from भीम. III, 47, 5–6 कर्ण accepts the challenge thrown out by the development. ' का शक्तिः ?' — 'न काऽपि ' is the evident reply 'दुःशासनस्य छायामपि आक्रमितुम् । ' — ' so much as to cross the shadow of दुःशासन [let alone causing any harm to him], — is idiomatic Sanskrit. III, 47, 7–9 अश्वत्थामन् points out to दुर्योधन that without भीष्म and without द्रोण, the Kaurava army would be at the mercy of भीम and अर्जुन who would freely agitate (आलोडयन्तौ) it [like water in a ह्रद or सरः]. Neither कर्ण nor any one else of his kind would be equal to the task of checking them. *Self-reliance* is, therefore, *the best course* (स्वयमेव) for दुर्योधन to adopt *for protecting his brother*, under the circumstances. III, 47, 10–13 दुर्योधन like कर्ण has overweening self – confidence. Even the phrases are identical. He too goes out to protect his brother. There is tumult behind the curtain. III, 47, 14–17 The tumult was due to the havoc अर्जुन was playing with the कौरव army. ' समम् ' – simultaneously. शरवर्षैः by means of showers of arrows. अश्वत्थामन् is excited to see this. His utterance

'सर्वथा पीतं दुःशासनशोणितं भीमेन' shows that भीम has almost carried out one part of his vow. अश्वत्थामन्'s सरलहृदयता is once more brought out when he says 'I can't bear this calamity befalling दुःशासन, can't so much as see it' 'अनृतम् अनुमतं नाम' – "indeed (नाम) falsehood is accepted (अनुमतम्, given assent to) by me"

(48) Construe : **सत्यात् अपि अनृतं श्रेयः, धिक् स्वर्गं, मे नरकः अस्तु। भीमात् दुःशासनं त्रातुं त्यक्तम् आयुधम् अत्यक्तम्।** (पथ्यावक्त्रम्).

"Falsehood is *preferable* (श्रेयः–*not* '*dearer*' or प्रेयः) to truth. Fie upon (धिक्) the heavenly world [which I would not be entitled to. I know, because of my resorting to falsehood अनृत]. Let hell be there to my lot (मे अस्तु). In order to protect दुःशासन from भीम, the weapon though abandoned is [from my view - point] not abandoned." Not–only does अश्वत्थामन् *declare* his preference of falsehood to truth, he wishes to pick up the weapon he had thrown off saying he would not use it on the battle - ground, though dear to him, as long as कर्ण was in command (Vide stage–direction after III, 45 above), III, 48, 2–6 But just at this moment, from behind the curtain are heard words 'you have never before transgressed truth, do not transgress it now.' अश्वत्थामन् concludes that as is proved by the *divine* (non-embodied अशरीरिणी) *speech*, gods are altogether (सर्वथा–lit. 'in all ways') partial to the पाण्डवs. He is very much pained at the turn events have taken ('कष्टं कष्टम्').

(49) Construe : **दुःशासनस्य रुधिरे पीयमाने अपि उदासितम्। दुर्योधनस्य किम् अन्यत् प्रियम् आहवे** [अहं] **कर्ता अस्मि।** (पथ्यावक्त्रम्).

"Even while दुःशासन's blood was being drunk an attitude of indifference was adopted by me (उदासितम् – 'मया' to be supplied). What *other thing* dear to (or liked by) दुर्योधन shall I do [now] in battle ?" One thing दुर्योधन would have liked most I failed in doing, nay, I remained indifferent in regard to it. What other service is there I can render to him ? (Evidently none – the opportunity, not seized, is lost for ever). III, 49, I–2 अश्वत्थामन्'s *repentance* proves of his ऋजुमनस्कता. 'By us a very ignoble sort of behaviour (अनार्यम्) – one doing no credit to a cultured person, – has been indulged in.' न आर्यम् अनार्यम् is अनुदात्तम or नीचजनसदृशम्. An आर्य or श्रेष्ठ person is thus defined: कर्तव्यमाचरन्कर्म अकर्तव्यमनाचरन्। अश्वत्थामन् repents that he has done exactly the reverse (अकर्तव्यम् आचरितं कर्तव्यं न आचरितम्). त्वम् अपि तावत् — '*you, on your part* (अपि), *just*'. अश्वत्थामन् was prevented by

the अशरीरिणी वाक् to do anything on the battle – field that would be of use to दुर्योधन. His own प्रतिज्ञा i. e. अश्वत्थामन्'s own प्रतिज्ञा made not resorting to a weapon, as long as कर्ण was in command, incumbent on him. III, 49, 3–5 कृप agrees, sends his nephew to the camp. Both walk round and go out. Here the third act comes to a close.

To proceed to an analysis of the contents of the third act: If is evident that the act consists of three parts. Out of these the *first* is made up of the Praves'aka (p. 55 to p. 65). This is followed by the *second part* which can further be sub-divided into two sections – II (a) p. 66 to p. 73 (III, 12, 1); from III, 12, 2 commences the section II (b) which extends as far as p. 83 (III, 26, 7). From III, 26, 8 starts the *third part* of the act which comes to a close with the end of the act itself.

Regarding the first part it deserves to be noted that it serves its purpose — viz., that of a Praves'aka admirably well. As the curtain goes up there enters on the stage a *rākṣasī* with a hideous dress. She laughs hideously and is mightily pleased that circumstances are excessively in her favour. A thousand pitchers full of fat have been accumulated by her. She is incessantly drinking blood. There is the banquet where flesh of men killed [on the battle-field] is served as the main dish. The *rākṣasī* dances in glee and is only too eager to call her husband Rudhirapriya. From the conversation taking place between the two the following is gathered: (i) the demon who was extremely thirsty is mightily pleased to have slightly warm blood, quite fresh and the flesh about the heart of some royal sage served to him by his dear Vasāgandhā. (ii) *Ghaṭotkaca has been slain* in the battle and Hidimbā, Ghaṭotkaca's mother in whose employ the rākaṣasa happens to be, is much grieved. Somehow she is being consoled by Yājṇasenī and Subhadrā who too were equally grieved on account of the slaughter of Abhimanyu. (iii) *Bhagadatta, Sindhurāja* (king of Sindhu), *Drupada, Bhūris'ravas, Somadatta and Bālhīka have been slain*–as a result of which pitchers full of fat, jars full of blood and flesh have been stored in the house of the *rākṣasī*. The rākṣasa's joy knows no limits. He embraces his wife and congratulates her on her excellent work as a housewife. Indeed this work of hers and the arrangement made by his mistress (*svāminī*)

Hidimbā have destroyed his poverty once and for all. (iv) According to the arrangement of Hiḍimbä, the demon along with others of his class are to follow Bhīmasena closely as he would move on the battle – field. When Bhīmasena will drink the blood of Dus's'āsana in keeping with his vow, the demons are to enter into the body of Bhīmasena and drink that blood [of Dus's'āsana]. As the demoness is expressing her gratification as her husband has been very well appointed, there is a tumult behind the curtain. The *vṛtta kathāṁs'a* has already been brought out. Now there is an idea of the *vartamāna* that is given. 'Here indeed is Droṇa being slain by Dhṛṣṭadyumna, after having dragged the former by his hair. Dhṛṣṭadyumna is using his sword for the purpose'. The demoness proposes that the two of them – husband and wife – drink Droṇa's blood. But the demon who knows better informs her that a Brāhmaṇa's blood burns the throat while entering it. There is tumult again behind the curtain. 'As'vatthāman, with sword taken out of its sheath, is coming in this very direction. Let us go away from hence lest he kills us out of anger against the son of Drupada.' The Praves'aka has thus indicated the *vartiṣyamāṇa kathāṁs'a* viz., As'vatthāman's lamentation for his father with which the next section viz. II (a) of the third act is dealing.

After the Praves'aka is over, there appears on the stage As'-vatthāman, with the sword drawn out. He is listening to a tumult the source of which it is difficult for him to guess. He next conjectures 'my father must have started an operation worthy of his position of being the supreme bow–wielder.' He walks about and experiences an evil omen – the throbbing of his left eye. He is dismayed to find that the forces of Duryodhana have forgotten the good things done for them by their master and with their minds petty indeed are running away from the battle-field. Even great warriors such as Karṇa etc. are fleeing the battle-field. In vain does he argue with the soldiers in the Kaurava army: ' if running away from the battle-field ensured safety from death, running away would be meet; if, however, death were certain, where was the point in having their fair name tainted by fleeing ?' Karṇa, Kṛpa, Hārdikya are assured by him 'so long as my father, bow in hand, bears the burden of the battle on his shoulders, there is no scope for apprehension or fear at all.' But at this very stage,

he hears some one saying behind the curtain '*where is your father even now ?*' As'vatthāman is shocked to hear the words and asks 'how did your tongue not have itself split into a thousand bits before you completed this raving of yours ?' It is the charioteer of Droṇa himself who had uttered the sentence from behind the curtain. He enters on the stage and having thrown himself on As'vatthāman's feet craves for protection and re-iterates '*where is your father even now ?*' As'vatthāman falls into a swoon to learn about the departure of his father to the other world. On regaining consciousness he laments the loss of his sire. He suspects that either Bhīma, or Arjuna or Govinda must have been responsible for the cessation of the life of Droṇa. The charioteer of Droṇa, however, tells him that neither of the three was the cause of the calamity. *It was when Droṇa threw away the weapon in his hand out of grief, that the enemy perpetrated the terrible deed.* As'vatthāman is very much surprised to learn that he *was himself the cause of the grief as well as the casting off of his weapon on the part of Droṇa. Droṇa* learnt that As'vatthāman was killed in the battle. *Droṇa inquired of Yudhiṣṭhira who enjoyed reputation as one who ever told the truth* and the latter said '*As'vatthāman is killed' loudly, adding 'an elephant* [by *that name*]' *in a low tone.* Having heard what Yudhiṣṭhira said loudly, Droṇa cast off his weapons and shed tears simultaneously. As'vatthāman falls into a swoon again to learn that his affectionate father gave up his life *for him*, while he was himself alive even after the departure of his sire. How cruel was he and how undeserved the affection father had for him ? The charioteer tries to bring As'vatthāman back to consciousness.

Just at this stage, Kṛpa enters on the stage, sighing with grief. This is section (b) of the second part of the third act. Kṛpa fies upon all who helplessly watched the seizure of Droṇa by his hair. He goes near As'vatthāman and tries to console him. As'vatthāman who recovers consciousness apostrophises Yudhiṣṭhira 'how did you give up through my ill luck, both your *satyavāditā* and *ajātās'atrutā* all of a sudden ?' On being told by the Sūta that his maternal uncle has arrived, As'vatthāman asks him with his eyes full of tears 'maternal uncle, where is that brave brother-in-law of yours

with whom you went to the battle-field to-day?' Kṛpa tries his utmost to console As'vatthāman who has learnt what had to be learnt [sooner or later]. He points out to As'vatthāman that his resolve to follow his father in death is wrong. For, *sons must need, follow their father in both the worlds.* As'vatthâman pleads that the unbearable nature of his grief did not permit him to live a moment longer. He sees no point in holding his weapon in his hand any longer. As he is about to throw it away from behind the curtain are heard words giving him to know that Dhṛṣṭadyumna was returning to his camp after having placed his hand on Droṇa's head and perpetrated a murderous act. His question 'did Dhṛṣṭadyumna do so?' is answered by Kṛpa with the words 'so do people say.' As'vatthāman is so deeply affected to learn this that he says 'the enemy has planted his foot on my head, not his hand on my father's head.' He asks Dhṛṣṭadyumna whom he imagines being there in front of himself 'when you acted in this ignoble way, were you not put in mind of As'vatthāman, the wind on the occasion of the universal destruction in respect of the cotton in the form of the forces of Pāṇḍavas and Pāncālas?' He then resolves to give away all those who have been responsible either directly or indirectly for his father's death — including Bhīma, Arjuna and Kṛṣṇa — as an offering to the quarters. His father's charioteer leaves with the purpose of bringing the chariot that would be of use while fighting. Kṛpa tells As'vatthāman that he alone i. e. As'vatthāman alone can counteract the enemy but that before he proceeded to do so it was better he (As'vatthāman) was appointed commander-in-chief of the Kaurava forces. Both Kṛpa and As'vatthāman think that Duryodhana must be only waiting for As'vatthāman. The latter who is guileless says he would console Duryodhana by volunteering to act as the commander-in- chief of the army !

On As'vatthaman and Kṛpa having started to meat Duryodhana the second section i. e. (b) of the second part of the third act comes to a close. With the appearance of Karṇa and Duryodhana on the stage, there commences the third and the last part of the act. Duryodhana and Karṇa are holding a conversation regarding the way that Droṇa threw away his weapon. Duryodhana's conjecture is that a Brāhmaṇa, soft of heart that he was, Droṇa threw away his weapon, on

learning that his son was killed and having his mind rendered blind through grief. Karṇa's construction is different. 'On As'vatthāman's having been no more, Droṇa had no interest in fighting. He wanted to have his son installed to the throne, to have made him *the sovereign ruler*. All his hopes having been nipped in the bud, he did not mind being treated in that way by the enemy. He deliberately *ignored* the slaughter of principal warriors on our side. Drupada knew Droṇa's mind right from their childhood and wisely did not allow him even so much as to stay in his kingdom. And again, o king, this is not just *my* construction on Droṇa's behaviour. Others too do not think otherwise.' Duryodhana is convinced about Karṇa's interpretation of Droṇa's conduct and says that the fact that Droṇa did not protect the king of Sindhus from Arjuna, even after having granted him freedom from fear, is a clear indication of the truth of this construction. On Kṛpa and As'vatthāman appearing before him and declaring his victory, Duryodhana gets down from his seat, salutes Kṛpa and inviting As'vatthāman to approach him, embraces him and makes him sit by his side.

As As'vatthāman is shedding tears, Karṇa tells him not to be very much under the sway of grief. Duryodhana tells As'vatthāman to imagine how full of grief he (Duryodhana) is as the grief can not be described in words. To As'vatthāman's observation 'how would others having sons expect anything from the latter, — in view of the fact that father was insulted even while I was alive ?' Karṇa's answer is 'what could be done here, when he himself threw away his weapon and allowed his body to be insulted in that way [by the enemy] ?' As'vatthāman declares his vow to emulate Paras'urāma and punish the Kṣatriyas responsible for Droṇa's death. Kṛpa seizes the opportunity of requesting Duryodhana to appoint As'vatthāman as the commander-in-chief. Duryodhana says the proposal was quite proper– but the office was already promised to Aṁgarāja. Kṛpa tries to argue by pointing out that not to appoint As'vatthāman would cause him grief. As'vatthāman too adds naively there was no use thinking even at this stage what was proper and what improper. 'I shall bring this talk of war to an end to–day. I shall see that there is no Kes'ava and no Pāṇḍava remaining alive on the surface of the earth.' Karṇa laughs loudly and observes 'this is easier said than done–besides, *many*

in the Kaurava army are capable of achieving this.' As'vatthāman explains he did not mean to insult others —what he said he said under the sway of grief. Karṇa's reply is bitter 'One who is full of grief should shed tears, one who is angry should descend on the battle-field, weapon in hand, *but not indulge in raving like this*, o *fool*.' This is enough to make As'vatthāman lose his temper. He returns the compliment 'O fool' with a volley of terms of abuse and asks pointedly 'Is *my weapon, void of* prowess *like yours*? Have *I* run away, like *you*, from the battle-field? Have *I* been born *in the family* of *charioteers expert* in singing eulogies in honour of royal dynasties?' Karṇa does not take this lying low '*I did not abandon my weapon*, powerful or powerless, *like your father, afraid of Pāncāla.* Again dependent on luck is birth in a family. *But dependent on me is manliness.*' As'vatthāman cannot bear the insult inflicted by Karṇa on Droṇa and he addresses him as 'O coward'. Karṇa heartily laughs at As'vatthāmn and says ironically 'thus *I* am a coward – I have doubts, however, as to what *you* would do, recalling your father, with heroism as his sole essence!' "O fool!" he further asks 'do weaponless persons not resist the enemy that *by your father, as by a woman, indifference was shown even when his head was being cut off?*' As'vatthāman's patience was tried. 'Here I plant my left foot on *your* head, remove it if you can,' saying so, he rose to act accordingly. It was a job for Kṛpa and Duryodhana to stop As'vatthāman and Karṇa from fighting. Karṇa said 'by birth you are immune from slaughter – but here you will see your foot cut off by my weapcn.' As'vatthāman cuts off his sacred thread and challenges Karṇa either to fight or surrender. Kṛpa tries to curb As'vatthāman, and Duryodhana does his best with the purpose of checking Karṇa. As'vattāman puts Karṇa in the category of Dhṛṣṭadyumna as he censured Droṇa. Karṇa does not like boasting persons to be encouraged. As'vatthāman declares his vow to render the earth void of Karṇa and Arjuna. Karṇa wishes to strike at As'vatthāman. The latter is told by Kṛpa that that was no time to oppose the commander-in-chief of their own army. 'Then I shall throw away my weapon and not use it till this one is the chief of the army' declares As'vattāman, who throws away his weapon. Karṇa pounces on this

opprotunity and taunts As'va ttāman 'quite worthy is this casting off of your weapon of the tradition of your family.' As'vatthāman says 'weapons of persons like you, though held in hand, are as good as thrown away as they are useless.'

Just at this juncture, from behind the curtain are words of Bhīmasena heard challenging Dus's'āsana and then others from the Kaurava army 'here is this human beast already in my clutches–let him be protected by any body who thinks himself compe tent for the job.' As'vatthāman ironically asks Karṇa to protect Dus's'āsana from Bhīma and tells Duryodhana to act personally for the safety of his brother. BothKarṇa and Duryodhana go out. As'vatthāman is very much agitated.to see Bhīma drink the blood [almost] of Dus's'āsana. He wishes to take up his weapon again but is prevented by a divine speech not to violate his vow. As'vatthāman is plunged in sorrow that through his anger against Karna, he acted very ignobly indeed. He requests his maternal uncle to be by the side of king Duryodhana and is asked by Kṛpa to go back to the camp. On Kṛpa and As'vatthāman's going out the curtain is dropped.

Act IV

IV, 0, 2 Duryodhana is unconscious (मूर्च्छित) due to a stroke (प्रहार) he has received. The charioteer is carrying him, lying (स्थ lit. remaining) in the chariot, evidently for safety or with the purpose that he may not be wounded further. The charioteer is *naturally* in a state of confusion and walks about thus agitated (सम्भ्रमेण सहितं यथा तथा ससम्भ्रमम्). IV, 0, 4–6 बाह्वोः बलं तस्य अवलेपः (lit. besmearing, metaphorically pride) तेन प्रवर्तितः (p. p. p. of the causal of प्र + वृत् to begin, caused to be begun) महान् समरः एव दोहदः (intense desire, longing, lit. longing during pregnancy) यैः ते — vocative plural from this is 'बाहुबल... दोहदाः' कौरवाणां पक्षपातः तेन पणीकृत (turned into a stake, staked) प्राणाः एव द्रविणं (धनं) तस्य संचयः यैः ते — सम्बोधन बहुवचन is 'कौरवपक्षपात...संचयाः'; both these compounds are adjectives qualifying 'नरपतयः (o lords of men)'! निहतः दुःशासनः तस्य पीतस्य अवशेषः (अवशेषभूतम्) शोणितं (रुधिरं) तेन स्नपितः (*caused* to bathe) अत एव बीभत्सः वेषः यस्य सः तादृशः वृकोदरः (भीमसेनः इत्यर्थः) तस्य दर्शनात् यत् भयं तेन परिस्खलन्ति (slipping) प्रहरणानि (weapons) येषां तानि निहतदुःशासन..... स्खलत्प्रहरणानि–बहुव्रीहि. The compound is an adjective qualifying बलानि (forces). IV, 0, 7-11. धवलैः चपलैः च

चामरैः (by chowries) चुम्बिताः कनककमण्डलवः (golden pots) यस्य तेन बहु०– qualifying ' रथेन '. शिखरे (at the top) अवबध्दा या वैजयन्ती (banner) तया सूचितः तेन । हताः च ते गजाः वाजिनः (horses) नराः च तेषां कलेवराणां (प्रेतानां शवानां वा) सहस्रं तस्य संमर्दः (confused mass) तेन विषमं (समराङ्गणं) तत्र उध्दातं (jolting) तेन कृतः कलकल (रवः) याभिः तादृशाः किङ्किण्यः (small bells) तासां जालं (lit. net-work, here ' a number of ') तदेव माला यस्य [इति माली] तेन हतगजवाजि..... जालमालिना रथेन । शराणां बाणानां वर्षः (shower) तेन स्तम्भितः (stopped, obstructed) परस्य शत्रोः चक्रस्य सैन्यस्य पराक्रमस्य प्रसरः येन सः —बहु० qualifying कृपः, As कृप is following the king of Amgas, ' there is supp-- ort (अवलम्बनम्) lit. something to hang by, that has arisen (जातं) for our armies '. IV, 0, 12–16 कौरवाणां चमूः सेना तस्याः भटाः योधाः (सम्बोधन). **निहतः च असौ** दुःशासनः च तस्य पीवरं (plump, well developed) उरःस्थलं तस्मिन् क्षतं (would) तस्माज्जातः आसवः (मद्यम्) [अथवा तस्मात् क्षतजम् (blood) एव आसवः] तस्य पानं तेन मदः तेन उध्दतः qualifies भीमसेनः. रभसेन गच्छतीति रभसगामी moving with impetuosity, स्तोकं (only a little) यथा तथा अवशिष्टः (remain-- ning) प्रतिज्ञा याः (प्रतिज्ञा एव वा) महोत्सवः यस्य सः । पार्थेषु – पृथायाः पुत्रेषु–मध्यम [as नकुल and सहदेव were the sons of माद्री]. The phrase ' स्तोकावशिष्ट प्रतिज्ञामहोत्सवः ' is important and it brings out that a good deal of the plot of the play (वस्तु) has already been unfolded, a little remains (viz., the part connected with the pulverising of दुर्योधन's thighs).

(1) Construe : मानधनस्य कार्मुकभृतः राज्ञः दुर्योधनस्य अग्रतः तथा च कुरुबान्ध-वस्य कर्णस्य शल्यस्य च प्रत्यक्षं **जीवतः एव तस्य पाण्डववधूकेशाम्बराकर्षिणः** तीक्ष्ण-करजक्षुण्णात् **वक्षसः** कोष्णं **मद्यम् अद्य मया पीतम्** । (शार्दूलविक्रीडितम्).

[Right] before or in the presence of (अग्रतः) Duryodhana *who regards pride as his wealth* (मानः एव धनं यस्य सः – तस्य), who *holds* (बिभर्ति इति भृत् holder, कार्मुकः धनुः) *a bow in his hand. who is His Majesty* (राज्ञः), and also before the eyes (अक्ष्णोः प्रति, प्रत्यक्षम्) of Karṇa and S'alya, either of whom is a friend (relative बान्धव) of Kurus (i. e. Kauravas) [or before the eyes of Kauravas' relatives, of Karṇa and of S'alya], by me has been drunk to-day slightly warm (कोष्णं) blood (असृक् n) from the chest (वक्षसः), broken open (क्षुण्णात्–क्षुद् p. p. p. क्षुण्ण lit. pounded down) by my sharp (तीक्ष्ण) nails (कर–ज lit. growing on the hand), of that (तस्य only too well known or familiar) one who dragged (आकर्षिणः) the hair and the garment of the bride of the Pāṇ-davas, even while he is [yet] alive (जीवतः एव)." It is evident that the adjectives कार्मुकभृतः, मानधनस्य etc. are significant. In the presence of king दुर्योधन *whose pride is his wealth*, who *holds a weapon*, I have

drunk Dus's'āsana's blood. The verse, therefore, is an instance of the परिकर अलङ्कार. The idea intended to be brought out is that दुर्योधन's pride has been put an end to, that his bow has not been able to save Dus's'āsana.

IV, 1–2 The charioteer of दुर्योधन is full of apprehension (सभयम्) to learn that भीमसेन is there quite close by (आसन्नः एव). कौरवराजपुत्राः एव महावनम् is a रूपक giving rise to another viz- मारुतिः (son of wind i. e. भीमसेन) is identical with the portentous wind (उत्पातमारुतः) to the forest IV, 2–11 अनुपल ... आचरिष्यति He is full of concern for his master and afraid that the 'ignoble (अनार्य) Bhīmasena would act in an ignoble manner, a savage manner (अनार्यम् आचरिष्यति) towards दुर्योधन [as भीमसेन had already acted towards दुःशासन]. He, (सूत) therefore, decides to take the chariot away. Having walked round he eyes a banian tree (न्यग्रोध–lit. one growing downwards, one with branches going in the direction of the soil, *into* it ∴ वट). सरस्यां (in the lake) यानि सरोजानि कमलानि तेषां विलोलनं (unsteadiness, sh*a*king) तेन सुरभिः (fragrant) शीतलः च मातरिश्वा (वायुः इत्यर्थः— मातरि श्वसिति one that breathes i. e. moves in the sky) तेन संवाहितानि सान्द्राणि (thick) किसलयानि (sprouts, tender leaves) यस्य सः — बहुo विश्राम is wrong for विश्रम — rest but sanctioned by रूढि which is शास्त्राद् बलीयसी. Bha..tta Nārāyaṇa is in good company in using what strictly is a wrong form from the point of view of grammar. For, even poets of the eminence of Kālidāsa use the word विश्राम (instead of विश्रम) as in 'विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः।'. Following the चन्द्रव्याकरण which gives the option of वृद्धि of 'श्र' into 'श्रा' or regarding 'श्राम' by 'स्वार्थे अण्' to give श्राम (like प्रज्ञः एव प्राज्ञः) are attempts of the nature of 'स्थितस्य गतिश्चिन्तनीया'. न याचितेन तालवृन्तेन by a fan (तालवृन्त) not begged or asked for, i. e. by a fan provided by nature. हरिचन्दनस्य छटया इव शीतलेन हरिचन्दनछटाशीतलेन—By one which is as cool as a mass or paste of Haricandana (a variety of sandal). दशायाः परिणामः a total change (परिणाम from परि+नम् to bend altogether, to change fully) in the condition तस्य योग्येन. गतः क्लमः (fatigue) यस्य सः गतक्लमः–ब० लूनः केतुः यस्य with the banner or flag cut off. Consequently the chariot (रथः) would enter shade without being obstructed or impeded (न निवारितः, अनिवारितः 'not warded off'). The stage direction प्रवेशं रूपयित्वा evidently means **रथस्य** उचितायां **विश्रामभूमौ** प्रवेशं रूपयित्वा— i. e. by showing by means of acting (or by gesticulating) the entrance of the chariot into the region fit for being

used as a resting place. The charioteer is disappointed to learn that there is no one from among the servants there (न कश्चिद् अत्र परिजनः). In the very next sentence he states how it is but natural on their part to have gone back to the camp itself on account of indeed (नूनं) (a) the fear of भीमसेन (वृकोदर) 'of that type' (तथाविध–i. e. extremely awe–inspiring) and (b) the apprehension (त्रासः = भयम्) of our master reduced to this plight. एवंविधस्य is euphemistic for 'अनुपलब्धसंज्ञस्य.' The charioteer is deeply affected by the turn events have taken (कष्टं भोः कष्टम्).

(2) Construe : पार्थात् अभयं दत्त्वा अपि **द्रोणेन सिन्धुराजः न संरक्षितः; हरिणे इव अस्मिन् दुःशासने भीमसेनेन क्रूरं कर्म कृतम्। अरीणां** दुःसाध्याम् अपि **प्रतिज्ञां** लघुम् इव समरे **पूरयित्वा कुरुकुलविमुखं दैवम् एतावता अपि अहं सकामं न मन्ये।** (स्रग्धरा).

Droṇa assured Sindhurāja that he would see to it that there would be no danger from अर्जुन to which he (king of Sindhu) would be exposed. And yet Droṇa failed to protect him (न संरक्षितः 'was not well protected'). By भीमसेन a cruel (क्रूरं) act (कर्म) viz. killing has been perpetrated (कृतम्) towards this दुःशासन comparable to a deer (हरिणे इव). Of course by implication भीमसेन is like a tiger notorious for the cruelty (with which innocent deer are made short work of by the blood – thirsty wild animal — obviously the सूत has visualised भीम drinking दुःशासन's blood looking like a tiger killing a deer and drinking its blood). That दुर्योधन's सूत regards दुःशासन as (हरिण इव) similar to a deer is more a proof of his स्वामिभक्ति or devotion to his master दुर्योधन than of anything else. The vow (प्रतिज्ञा) of the enemies (अरीणां=पाण्डवानां generally, of भीमसेन in particular), though difficult of accomplishment (दुःसाध्या अपि) has been fulfilled by fate (दैव) averse to the family of कुरु [i. e. to धृतराष्ट्र's sons here]. कुरोः कुलात् – विगतं मुखं यस्य तत् –कुरुकुलविमुखं–तत्पुरुष (दैवम्). Fate has fulfilled it so easily as to make one think it were a light affair (लघुम् इव). What is worse is that fate is not सकामम् i. e. कामेन सहितं or पूर्णमनोरथम् yet–even with this much (एतावता अपि). The सूत expresses his apprehension that the *worst* is to follow. कुरुकुलविमुख that it is, it would have its desire fulfilled only after the entire family is destroyed. IV, 2, 1 The सूत waited long enough and yet His Majesty Duryodhana did not recover his consciousness अद्यापि = अधुना अपि, एतावता कालेनापि, सांप्रतम् अपि. He heaves a sigh (निःश्वस्य), apprehensive of the fate in store for दुर्योधन.

(3) Construe: मदकलितकरेणुभज्यमाने [अत एव] प्रकटैकशालशेषे विपिने इव **हतसकलकुमारके अस्मिन् कुले त्वम् अपि विधेः कटाक्षैः अवलोकितः** [असि]। (पुष्पिताग्रा).

Even you (त्वम् अपि) have been looked at (अवलोकितः) with his side-glances (कटाक्षैः) by Destiny (विधि) in this family with all princes (or young lads कुमाराः) in it [already] killed (हत), – as in a forest (विपिने इव), with only a *S'āla* tree remaining manifest (प्रकट) in it, being devastated (भज्यमाने — loc. sing. of the present participle passive from भञ्ज्) by an elephant करेणु seized (कलित) with intoxication (मद). It is quite clear that भीमसेन is in the eyes of the सूत like an intoxicated elephant and दुर्योधन is like the sole *S'āla* tree remaining in the family which is like a forest, — every prince from among दुःशासन and other brothers of दुर्योधन being like so many trees that are being broken to bits (भज्यमान). करेणु f. signifies a female elephant but *in this* context the word is *masculine* and stands for 'an *elephant in general.*' विधेः कटाक्षैः अवलोकितः। ('have your days numbered') is euphemistic for your end is in sight. The अलंकार in the verse is उपमा as indicated by 'विपिने इव.' IV, 3, The सूत apostrophises the accursed fate unfavourable to the 'Kurukula.'

(4) Construe : अक्षतस्य गदापाणेः संशयम् अनारूढस्य **भीमसेनस्य एषा अपि प्रतिज्ञा त्वया पूर्यते।** (अनुष्टुप्).

Even this vow (एषा अपि प्रतिज्ञा) [viz., killing दुर्योधन in a mace fight, — having pulverised his thigh with the mace in his hand –] of the enemy who is not wounded (अ – क्षत), who has his mace in his hand (गदा पाणौ यस्य सः, तस्य) and who has not [even so much as] mounted (अनारूढ) on any doubt (संशयम्) i. e. who is not in the least exposed to any danger, is being fulfilled (पूर्यते third person sing. passive of पूर्) by you (त्वया) ! The propriety of एषा अपि is this that the other प्रतिज्ञा viz., of drinking the blood from दुःशासन's chest has already been fulfilled.

IV, 1 It is an irony that दुर्योधन who is recovering his consciousness slowly (शनैः), knows nothing about दुःशासन's slaughter at the hands of भीम and the Kuru chief, as is his wont indulges in a boast that while *he* is alive, how can the accursed वृकोदर fulfil his vow. He also assures his dear brother दुःशासन that he need not be afraid. IV, 4, 4–5 दुर्योधन learns from his charioteer, that his horses (वाहाः) are in capable of carrying his chariot [to the desired destination – viz. the place where

there was दुःशासन]. The स्वगतम् put into the mouth of the charioteer 'मनोरथं च।' is altogether artificial and out of place to put things very mildly. Bhaṭṭa Nārāyaṇa seems to have been carried away by what he wrongly regarded as a device securing literary effect. The सूत has been delineated so as to impress people as one who is full of devotion to दुर्योधन and that he should say, though it be a स्वगत, 'मनोरथं च' seems to be very strange. The सूत ought to be in no mood for such a literary effect. Once in a while, Bhaṭṭa Nārāyaṇa seems to have been nodding. IV, 4, 6–9 दुर्योधन does not think it proper to wait for a chariot अरातीनां शत्रूणां विमर्दः (crowd) तेन संघट्टः (collision) तत्र संचारः शीलं यस्य (even अराति... संघट्टसंचारः would have been enough – ताच्छील्ये णिनिः, however, seems to have been regarded as bringing out the sense unmistakably). केवलं (यथा तथा संचारी) is used adverbially.

(5) Construe : **असौ** उदायुधः **पापः मे** प्रकृतिदुर्ललितस्य **बालस्य समक्षं पापं व्यवस्यति**। अस्मिन् व्यवसायिनं **मां किं निवारयसि**। [**ते**] **क्रोधः न नाम** [न] **करुणा, न च ते लज्जा अस्ति** । (वसन्ततिलका).

That sinful wretch (पापः) i. e. भीमसेन with his weapon lifted up (उद्गतम् आयुधं यस्य सः –उदायुधः) is doing (व्यवस्यति) i. e. will do what is evil in respect of (पापं— i. e. will kill) my boy (बाल) who is by nature (प्रकृत्या) too much fondled (दुर्ललित). Why do you ward me off – me who am determined in respect of this (अस्मिन्) [being put a stop to] ? Are you devoid of anger (against भीमसेन) ? Have you no compassion (करुणा for दुःशासन) ? Are you not ashamed (न ते लज्जा अस्ति) [of preventing me from saving my dear younger brother] ? " IV, 5, 1–2 The सूत makes *explicit* what was *implicit* in 'अक्षमाः ... रथमुद्वोढुम्।' IV, 4, 4 above. IV, 5, 3–5 दुर्योधन's affection for his brother makes him fall on the ground suddenly, मम आज्ञया विरोधिताः पाण्डवाः यैः— तत्सम्बुध्दौ. अरातीनां कुलम् एव गजानां घटा (समूहः) तत्र मृगेन्द्रः सिंहः is an instance of परंपरितरूपक. The loving elder brother falls into a swoon. Not without efforts on the part of his charioteer does he regain consciousness.

(6) Construe : वृथाग्रजेन **मया** लालितः अपि **त्वं यथेष्टम् उपभोगसुखेषु न एव युक्तः**। [**हे**] **वत्स, अस्याः तव विपत्तेः** तु **अहं हेतुः**, यत् अविनयं कारितः असि, न च रक्षितः असि। (वसन्ततिलका).

'I am your elder brother (अग्रे जायते इति अग्रजः) in vain (वृथा). You were, no doubt, fondled by me (लालितः). Yet (अपि) you were not permitted (युक्तः lit. appointed) to enjoy pleasure (उपभोगसुख) to your he-

art's content (यथेष्टम्–इष्टम् अनतिक्रम्य यथा तथा). Dear brother (वत्स), of this disaster (अस्याः विपत्तेः) that has befallen you [lit. of yours तव], however (तु), *I* am the cause (हेतुः). For (यत्), you were caused to act immodestly (अ-विनयं lit. 'absence of discipline' by me, but *not protected*' Duryodhana is overwhelmed with grief. He falls down again. In his mood of the moment, he holds the charioteer responsible for obviously what he (सूत) has *not* done.

(7) Construe : आज्ञानुवर्तिना बालेन *[अत एव] सततं रक्षणीयेन **भ्रात्रा दुःशासनेन उपहारेण अहं रक्षितः**। (पथ्यावक्त्रम्).

'I have been protected with the offering (उपहार) of my brother दुःशासन — a young lad (बाल) ever carrying out my order (आज्ञाम् अनुवर्तते इति आज्ञानुवर्ती तेन) and hence worthy of always being protected by me'. दुर्योधन feels *he* has been protected by the charioteer *at the expense* of his younger brother दुःशासन. IV, 7, 1–2 The charioteer explains that he was *constrained* to take दुर्योधन's chariot away to a safe place as great warriors on the enemy's side worked a havoc with their weapons – arrows (इषवः), javelins (तोमराः,– राणि), spears (शक्तयः) and darts (प्रासाः— lit. those to be thrown)—and as His Majesty had lost consciousness. निर्गता चेष्टा व्यापारः यस्मात सः निश्चेष्टः lit. means not-active i. e. 'one in a swoon' in the present context. IV, 7, 3 विरूपम्—विकृतं रूपं यस्य तत lit. something deformed, ugly, metaphorically, improper.

(8) Construe : [यत] **तस्य एव** मे अनुजद्विषः **पाण्डवपशोः** गदाशनिकृतैः **क्षोदैः न विबोधितः अस्मि यद् वा ताम् एव दौःशासनीं रुधिरार्द्रशय्याम्** [**अहम्**] **आशु न अधिशयितः** [**अस्मि**]। (वसन्ततिलका).

'[Very improperly did you act, o charioteer] in that I was not brought back to consciousness (न विबोधितः अस्मि) by the bruises (क्षोदैः) made (कृतैः) by the thunderbolt - like (अशनिः इव) mace (गदा) of that very beast (पशु) of a Pāṇḍava, the enemy (द्विद् m.) of my younger brother (अनुज) — or (वा) is that (यत्) I was not quickly (आशु) made to lie (न अधिशयितः अस्मि where अधिशयितः is p.p.p. of the causal from अधि + शी) on that same bed (शय्याम्), of दुःशासन [my younger brother], wet (आर्द्राम्) with blood (रुधिर) or that Bhīmasena was not caused to do so." दुःशासनस्य इयम दौःशासनी ताम् दौःशासनीम्। According to 'अधिशीङ्स्थासां कर्म' the accusative of शय्या (शय्याम्) has been used with अधिशयितः. In the absence of the preposition अधि, the construction

would be 'शय्यायां (locative singular) शयितः'. IV, 8, दुर्योधन is so much afflicted that to him death is welcome.

(9) Line 1 Construe: **अपि नाम मृत्युः भवेत् वृकोदरः न हन्ता च।**

'Oh how I wish that death did take me away – but (च) that भीम was not the killer' The सूत expresses the pious wish that evil be allayed.

(9) Line 2 Construe : **घातिताशेषबन्धोः मे किं राज्येन [किं] जयेन वा।** (पथ्यावक्त्रम्).

What use is either kingdom or victory to me with all my brothers *caused* to have been killed (घातिताः अशेषाः बन्धवः यस्य सः)? In a penitent mood दुर्योधन holds himself responsible for the slaughter of all his brothers at the hands of the enemy. घातित–p. p. p. of the causal from हन् to kill.

IV, 9, 1 Then enters सुन्दरक with wounds (प्रहारैः सहितः) on his body, who wants to know where His Majesty दुर्योधन can be found. IV, 9, 33–60. 34 निरूप्य – having observed closely. 35 मन्त्र lit. to think, later *speak*. बद्धः परिकरः यैः ते बद्धपरिकराः those who have *girded* up their loins. 36–38 घनं च तत् सन्नाहस्य (of the armour) जालं तेन दुर्भेद्यानि (difficult to break) मुखानि (points) येषां तानि कङ्कवदनानि (pincers). The persons were engrossed in extracting arrowheads (शल्यानि) from the heart of their masters struck very hard and thus wounded. 40–41 Another group of persons began weeping all the more (अधिकतरम्) to have seen सुन्दरक. 41–43 A very pathetic scene (अतिकरुणम्). A young warrior is dead. His mother along with his bride have put on red garments (रक्त अंशुक) and having put on all the ornaments is following her dear son in death. सुन्दरक praises the hero's mother and congratulating her on her extreme affection for her son expresses the hope that in another life at least (अपि), the lady would have her son hale and hearty (न निहतः पुत्रः यस्याः सा अनिहतपुत्रका). 45–47 बहुभिः प्रहारैः निहताः कायाः यस्य, न कृताः व्रणबन्धाः यस्य सः—बo qualifying योधसमूहः a group of warriors. व्यापादितः has been put to death. *48* व्यसनमनुभवन् experiencing difficulty. भागधेयः भागः = luck, fate. भागधेयस्य दैवस्य विषमशीलता — विषमं शीलं यस्य तत्, तस्य भावः— तया भागधेयविषमशीलतया। परितः आकुलः पर्याकुलः perturbed on all sides, extremely perturbed. *50* Death on all round makes sundaraka criticise lit. censure (उपालप्स्ये I shall blame) fate. 51–53. अक्षौहिणीनां नाथः etc. are significant epithets — the eldest of *hundred* brothers, *master* of a *circle of kings*(भर्ता राजचक्रस्य), the one

(एक) lord of the entire circle of the earth – he too is being searched for! O the cruelty of wanton fate! Even while being searched for (अन्विष्यमाणः अपि) it is not possible to ascertain where His Majesty is and the search thus proves to be futile! 54–57 सुन्दरक thinks and heaves a sigh. He is convinced that *there is no point in finding fault with fate* (अथवा... किम् उपालभे।). What has happened is only the *natural fruit of the tree in the form of the* lac-house [where पाण्डवs were sought to be burnt by दुर्योधन, दुःशासन etc.] and the gambling [to which युधिष्ठिर was invited]. निर्भर्त्सितं (flouted) विदुरस्य वचनम् एव बीजं (seed) यस्य सः तस्य। अवधीरितः (disregarded) पितामहस्य (भीष्मस्य) हितः उपदेशः (good counsel) एव अङ्कुरः (sprout) यस्य। शकुनेः प्रोत्साहनादीनि एव विशेषेण रूढानि मूलानि (roots) यस्य। जतुगृहं द्यूतं च तयोः समाहारः जतुगृहद्यूतम् एव विशाखी [विशिष्टाः शाखाः अस्य वृक्षः]। संभूतं चिरकालात् (since long) संबद्धं वैरम् (enmity) एव आलवालं (basin) यस्य सः तस्य [विशाखिनः]। पाञ्चाल्याः केशानां ग्रहणं (seizure, later dragging) एव कुसुमं यस्य तस्य [विशाखिनः] is a समस्तवस्तु-विषय रूपक or an elaborate metaphor with all its details duly set forth. मम्मट defines this as 'समस्तवस्तुविषयं श्रौता (directly mentioned) आरोपिता यदा' Here the आरोपितs are all mentioned as shown in the preceding lines. 57–60 Casting his glance elsewhere – in another direction– (अन्यतः), सुन्दरक spots out what he infers is His Majesty's chariot, विविधानां (diverse) रत्नानां (precious stones) प्रभया (lustre) संवलिताः (blended) च ते सूर्यस्य किरणाः (rays) तेभ्यः प्रसूतं शक्रस्य (इन्द्रस्य) चापानां सहस्रं (a thousand rain-bows) तेन संपूरितानि (filled) **दशदिशानां** मुखानि (openings) येन सः —बहु० adiective qualifying रथः. यद् रथः दृश्यते तदहं तर्कयामि- as the chariot is seen, I infer. विश्रामोद्देशेन = विश्रामस्थलेन. प्राकृतः (ordinary, 'half-penny two-penny' to put it colloquially) च असौ पुरुषः च. न श्लाघनीया (not praiseworthy = unbecoming, ill-suited) भूमिः, तस्याम्। उपविष्टः तिष्ठति–remains seated (तिष्ठति=remains). Sundaraka's feeling of co-miseration is changed into his conviction that this is only meet– this is the fruit of the flower in the form the seizure of Draupadi's hair.' 64–65 On सुन्दरक's having declared दुर्योधन's victory दुर्योधन be-comes aware of the former's arrival. It is remarkable that the first query he makes pertains to the safety(कुशल) of Karṇa (अङ्गराज). 66–69 सुन्दरक answers Karṇa is safe so for as the physical aspect of his be-ing is concerned. धुरं वहन्तीति धौरेयाः horses. सुन्दरक's 'न भग्नः रथः। अस्य मनोरथः अपि।' as as much *objectionable* as the सूत's play of a similar nature at IV, 4, 4–5. भट्ट नारायण seems to have taken

a fancy for this play on the word रथ.70 अविस्पष्टानि (not clear) कथितानि (=कथनानि, नपुंसके भावे क्तः) तैः। 73–76 आटोपेन सहितं यथा तथा साटोपम् 'proudly'. Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty'. He begins narrating what happened on the battle–field. Not being sure whether दुर्योधन has learnt about the slaughter of दुःशासन he half utters what he wants to say '.....कुमारदुःशासनवध–' and shows by means of acting –[i. e. the person playing सुन्दरक's role does this –] that he has a doubt (or fear) whether he should proceed. 78 The charioteer runs to his succour 'By fate this has [already] been told'. दुर्योधन also says 'this has been heard by us'. 83 सुन्दरक did not expect this as is brought out by his '**कथं**...देवेन।'. वधेन अमर्षः अस्य सञ्जातः इति–अमर्षितः enraged at the slaughter. कुटिलाया भ्रुकुटेः भङ्गः (knitting of the curved eye–brow) तेन भीषण ललाट**पट्टं** (*broad* forehead) यस्य तेन। न विज्ञातौ संधानं मोक्षः च यथा तथा निक्षिप्तः शराणां धाराणां वर्षः (a volley, shower) येन सः— one who discharged a volley of streams of arrows in a way so that the fixing up (संधान–on the bow–string) and the letting go (मोक्षः) were not known [by the people]. This brings out the quickness with which arrows were discharged by कर्ण, one after the other. मध्यम पाण्डव here refers to भीम who is the middle–most of the three sons of Kuntī and Pāṇḍu. This is a loose use of the term, but the *context* makes what the author wants to convey clear. 90–92 पदाति foot–soldier. समुद्भूतः च असौ धूलेः निकरः (heap) च तेन। पर्यस्ताः ताः ताः (many) गजानां घटाः तासां संघातः (confused mass, close impact) यस्मिन् सः अन्धकारः (darkness) तेन। 'अन्धकारेण अन्धीकृतमुभयबलम्' the two armies were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्योधन with. So is the description in the next phrase 'न खलु गगनतलं लक्ष्यते।' 95–96 दूरम् आकृष्टः धनुषः गुणः तस्य आच्छोटनं (letting off cf 'सोडणें' in Marāthī) तेन टङ्कारः (twang-sound) तेन [गर्जितप्रलयजलधरेण इति ज्ञायते]। This last is a fancy 'it appeared (ज्ञायते) that the clouds at the time of the universal destruction had rumbled.' "ट–कार" is a ध्वन्यनुकारी शब्द. 100–103 अन्योन्ययोः सिंहनादेन गर्जितं (=गर्जनं) तत् एव पिशुनं चिह्नं यस्य तत् समरः (battle) एव दुर्दिनम् (rainy day). विविधैः परिमुक्तैः (discharged, directed) प्रहरणैः (weapons for *striking*) आहते कवचे (armours, coats–of–mail) ताभ्यां संगलितः (produced, kindled) ज्वलनः (fire) एव विद्युत् (lighting) तस्याः छटा (*s*treak) तेन भासुरं (bright, dazzling). प्रसरतां शराणां धाराणां सहस्रं तस्य वर्षः (shower) अस्य इति प्रसरच्छरधारासहस्रवर्षि

(adjective qualifying समरदुर्दिनम्) – ब० 109 – 112 धनंजयेन धावितः तम् उद्देशं रथवरः– 'By Arjuna the best of his chariot was caused to be quickly taken to that place' are the main words in the sentence. धनंजय did so as he had apprehension (शङ्का अस्य अस्ति इति शङ्की तेन शङ्किना) that his elder brother would have to suffer humiliation (परिभवः) [at the hands of Karṇa]. वज्रस्य निर्घातः (stroke) तेन निर्घोषः (crash) स इव विषमं रसितं (cry) यस्य स च असौ ध्वजस्य (flag) अग्रे (top) स्थितः, महान् वानरः यस्य — बहु० qualifying रथवरः. तुरङ्गानां संवाहनं —सम्यक् वाहनं (proper direction)–तस्मिन् व्यापृताः वासुदेवस्य शङ्खेन चक्रेण असिना (by a sword) गदया च लाञ्छिताः चत्वारः बाहवः दण्डाः इव तैः दुःखेन दर्शनं यस्य सः— रथवरः। आपूरितौ (fillled with air) पाञ्चजन्यः (name of कृष्ण's conch) देवदत्तः (name of अर्जुन's conch) च तयोः तारस्य (loud) रसितस्य (blast) प्रतिरवेण भरितानि दशदिशानां मुखानां कुहराणि (caverns, hollows) येन सः— ब० adjective qualifying रथवरः. 117–119 रत्नयुक्तं शीर्षकं (helmet) was विगलितम् i. e. displaced and it had to be adjusted (अव + धू lit. to shake) by वृषसेन, कर्ण's son who wanted to help his father attacked by both भीम and अर्जुन. दक्षिणेन हस्तेन उत्क्षिप्तः शरपुङ्खः तेन विघट्टनं (spurring, goading) तेन त्वरायितः (caused to hurry) सारथिः यस्य सः–बहु० आकर्णात् आकृष्टा कठिनस्य कोदण्डस्य (धनुषः) जीवा (ज्या – string) येन सः– बहु० 124 – 126 धनञ्जयस्य रथवरः तेन आगच्छता एव कुमारवृषसेनेन शिलीमुखैः (with arrows) प्रच्छादितः is the main part of the sentence 'कुसुमितः तरुः शिलीमुखैः इव' is the simele introduced. The arrows of वृषसेन had पुङ्खs i. e. forked ends dark (श्यामल) and glossy (स्निग्ध) like a broken (वि—दलित) sword-blade (असिः लता इव) — विदलिता च असौ असिलता च सा इव श्यामलाः स्निग्धाः च पुंखाः येषां तैः। कठिनानि कङ्कपत्राणि (heron's feathers) येषां तैः। शाण (Cf Marāthi 'सहाण') शिलायां (on the whetstone) निशिताः (sharpened) श्यामलाः च शल्यबन्धाः (darts) येषां तैः। 135–140 Arjuna smiled a bit (ईषत् विहस्य) and told वृषसेन to find out boys [who would be the same age as he] as even कर्ण, वृषसेन's father was unequal to the task of facing him (अर्जुन). गुरुजनस्य (कर्णस्य) अधिक्षेपेण (insult) उद्दीपिता (enkindled, fanned) यः कोपः तेन उपरक्तं यत् मुखमण्डलं तत्र विजृम्भितः (प्रकटीकृतः) भ्रुकुट्योः भंगः तेन भीषणेन— तत्पुरुष (qualifying कुमार – वृषसेनेन). गाण्डीवी is अर्जुन as his bow was called गाण्डीव ('गाण्डीवं स्रंसते हस्तात् त्वक् चैव परिदह्यते' B. G. I). निर्भर्त्सितः बाणैः न पुनर्दुष्टवचनैः – 'was reprimanded by arrows and not by means of wicked words' well brings out the spirited nature of वृषसेन. मर्मभेदकैः by those that pierced the vitals and परुषविषमैः those that were harsh and far from even are paranomastic words qualifying both वचनैः and बाणैः to be understood in the metaphorical sense (as going with वचनैः) and in the literal sense (as going with

बाणैः). 144–147 निशितानां शराणां अभिघातः तेन वेदना तया उपजातः मन्युः (anger) यस्य तेन. किरीटिना – by अर्जुन. चण्डः (awe – inspiring) गाण्डीवस्य जीवायाः मौर्व्याः शब्दः तेन निर्जितः (conquered, surpassed) वज्रस्य निर्घातस्य (stroke) निर्घोषः (crash) येन सः–बहु० बाणानां निपतनेन प्रतिषिद्धः (stopped) दर्शनस्य (of the eyes, of the sight) प्रसरः (progress, activity) येन सः – बहु० both qualifying किरीटिना. Main words are किरीटिना किमपि शिक्षायाः (training) बलस्य (strength) अनुरूपं आश्चर्यं (marvel, dexterous feat) प्रस्तुतम् (was started). 151–153 न विभाविताः तूणीरस्य (quiver) मुखं [तथा] धनुषः गुणं [प्रति] गमनागमने, शरसंधानं, मोक्षः च तत्र चटुलः (quick) करतलः यस्य तेन qualifies कुमारवृषसेनेन to be construed with सविशेषं (excellent) समरकर्म (fighting activity) was commenced. 157–159 For a while warriors on both-sides caused their enmity to stop (विश्रामितः वैरस्य अनुबन्धः येन – continuity) and congratulated young prince वृषसेन as 'bravo, prince Vṛṣasena bravo' and began watching his fight against the veteran Arjuna. 164–167 अवधीरितं सकलं राजधानुष्कचक्रं (the whole circle of royal bow–wielders) येन तादृशः पराक्रमः तेन शालिनः — one appearing to advantage by virtue of his bravery which disregarded the whole circle of royal bow–wielders ...सङ्कटे वर्तमानस्य of one who was in a *conflict* of (हर्ष, रोष, करुणा and शङ्का). The main words are स्वामिनः अङ्गराजस्य निपतिता शरपद्धतिः भीमसेने (the volley of arrows fell there on Bhīma), बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने (and eyes bedimmed–lit. very much perturbed by tears – बाष्पैः – on prince वृषसेन). This is an instance of the दीपक अलंकार where दृष्टिः and शरपद्धतिः are two subjects on which the self – same verb निपतिता (having a p. p. p. of नि + पत् predicative force) throws light. 171–173 This was a challenge to अर्जुन by whom was made to operate (व्यापारितः) a shower (आसारः) of arrows ((शिलीमुखानां बाणानाम्) *simultaneously* (समम्) on the horses (तुरगेषु), the charioteer too, on the excellent chariot, on the bow as well (धनुषि अपि), on the string too of the same (जीवायाम् अपि) and on the white (सित) parasol (आतपत्र) the sign of [the state of being] a lord of men (नरेन्द्रस्य लाञ्छनं चिह्नं तस्मिन्). 177–178 विगतः रथः यस्य सः । लूनगुणः कोदण्डः यस्य सः—one with the bow with its string cut off. परिभ्रमणमात्रेण व्यापारेण प्रतिषिद्धः शराणां संपातः येन सः one who avoided (lit. prohibited) the fall of arrows by an activity of the nature of merely moving round [and round]. मण्डलानि विरचयितुं प्रवृत्तः began to cause circles to be formed. 183–185 न गणितः भीमसेनस्य अभियोगः who minded not, counted not, the attack of भीमसेन against himself. वृषसेन too mounted on another chariot brought by the servant and started

fighting against धनंजय. 190–192 तातस्य अधिक्षेपे मुखरः (garrulous, talkative) तत्सम्बुद्धौ। 193–194 दुर्योधन is naturally surprised at the extra-ordinary bravery of वृषसेन though yet with his nature innocent or unsophistaced (मुग्धः स्वभावः यस्य). 199–203 किरीटिना रथोत्सङ्गात् गृहीता शक्तिः सोपहासं (contemptuously) विमुक्ता च कुमाराभिमुखी is the main part of the sentence. क्वणत्कनककिंकिणीनां जालस्य (of a net-work of golden bells producing a jingling sound) झंकारेण विरावः यस्याः सा (विरावः + इन् + विराविणी qualifying शक्तिः). मेघानाम् उपरोधः (obstruction) तस्माद् विमुक्तं (free) नभस्तलं तत् इव निर्मला spotless like the surface of the sky free from the obstruction of clouds विविधानां रत्नानां प्रभया भासुरा (lustrous) अत एव च भीषणं रमणीयं च दर्शनं यस्याः सा which had an appearance at once awe-inspiring and attractive, bright as it was by the lustre of diverse gems. 207 – 211 हस्तात् सशरं धनुः विगलितम्, हृदयात् वीरसुलभ उत्साहः नयनात् बाष्पसलिलम् अपि is another instance of दीपक. The last two sentences in these lines two are full of *prasāda* or perspicuity. 215–216 निशितः क्षुरप्रः बाणः यस्य तेन। 'चिरं निध्याय अर्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः।' shows the *allusive* nature of the style of भट्ट नारायण. 'Having meditated for long the s'akti (spear) was cut into three even as was the river Ganges (भागीरथी) by divine S'amkara (विषमानि त्रीणि लोचनानि यस्य सः त्रिनेत्रः शिवः, तेन) while it was on half the way [it wanted to traverse]. 222–227 the blast of trumpets of war (समर-तूर्य-निर्घोषः) was drowned in the congratulations or words in appreciation (साधु-वाद) of the warriors there. A temporary halt was cried by कर्ण to the fight ensuing between भीमसेन and himself. 'Let us both see the skill in the lore (वेद) of the bow on the part of your brother and my son' he proposed to भीम. 231–232 Both कर्ण and भीम became spectators. 233 दुर्योधन *significantly* (साभिप्रायम्) asked 'what next' as he could easily grasp the seriousness of the battle between अर्जुन and वृषसेन. 235–236 सुन्दरक is quoting अर्जुन who said 'अरे रे दुर्योधनप्रमुखाः' – but a servant was not to mention his master by name according to the code of behaviour that obtained in days of old. So is he full of shyness (लज्जा). 237 – दुर्योधन does not take this as an offence as सुन्दरक was faithfully narrating what अर्जुन – a third party – had said. The master bids the servant continue. 243–247 अविनयः (immodesty, indiscipline) एव नौः तस्याः कर्णधारः (helmsman, one who holds the rudder) — here too there is a play on कर्ण – 'कर्णधार कर्ण'. But this is *not unnatural* as अर्जुन is the speaker who naturally wanted to 'give the devil his due'. 'Tit for tat' is अर्जुन's principle. "You killed my son,

I shall kill yours.' But he claims a moral superiority for himself 'युष्माभिः मम परोक्षम् (अक्ष्णोः परस्तात्)' "by you while I was not there to look at what you were doing", 'अहं पुनः युष्माकं प्रेक्षमाणानाम् एव 'while I shall kill your son even while you would all be looking at my deed'. 'स्मर्तव्यशेषं करोमि' is a पर्यायोक्त for 'हन्मि' (वर्तमानसामीप्ये वर्तमानवद्वा present in the sense of immediate future). आस्फालितम् was made to produce a twanging sound. कालपृष्ठ is कर्ण's bow. 252–254 द्वे बाणनद्यौ विरचिते – two rivers of arrows were arranged. They dashed against the banks (कूलंकषे) in the form of the chariots of अङ्गराज and वृषसेन. The two returned the compliment to अर्जुन as behoved them in view of their excellent training and prompted as they were by mutual affection. अन्योन्ययोः स्नेहेन दर्शितः शिक्षाविशेषः याभ्यां तौ — ताभ्यां [मध्ममपाण्डवः स दुराचारः अभियुक्तः]। शिक्षाविशेषः is a Sanskritism for विशिष्टा शिक्षा (where शिक्षा = शिक्षणम्, अध्ययनम्). 259–261 The fact that अर्जुन was showering arrows could be known only by the twanging (निर्घोष) of his bow–string (ज्या). With his arrows (पत्रिभिः = बाणैः as feathers were attached to the arrows which thus became पत्र+इन्s i. e. पत्रिन्s) अर्जुन acted in such a way (तथा आचरितम्) as not to let anything from among the sky, Karṇa, the chariot, the [battle—] ground [or earth], the prince, the flagstaff, the armies, the charioteer, the quarters, the warrior – folk to be seen. This is another passage full of '*prasāda*' from the pen of Bhaṭṭa Nārāyaṇa. 264–266 And then the tragic end of the life of वृषसेन. A moment's shower of arrows– the Pāṇḍava hosts roared with joy, the Kaurava army began lamenting. There was a tumult 'alas ! prince वृषसेन is killed, o alas ! he is killed !' 270–272 'कुमारं स्वर्गप्रभ्रष्टमिव सुरकुमारम्' is a fine phrase doing credit to Sundaraka. एकेन एव शिलीमुखेन भिन्नदेहम् with body pierced by a single arrow. रथमध्ये पर्यस्तम् stretched (lit. thrown about) in the chariot 273–275 दुर्योधन is all full of grief at the end put to the career of his friend's son.

(10) Construe : पर्याप्तनेत्रम् अचिरोदितचन्द्रकान्तम् उद्भिद्यमाननवयौवनरम्यशोभं प्राणापहारपरिवर्तितदृष्टि **तत् ते आननपङ्कजं कर्णेन कथम् इव दृष्टम्**। (वसन्ततिलका).

How possibly (कथमिव) was your (ते) lotus – like face (आननं पङ्कजम् इव) with its wide (पर्याप्त) eyes, as attractive (कान्त – p. p. p. from कम् to love) as the not long ago (अचिर) arisen moon, with the delightful charm (रम्या शोभा) of fresh youth getting itself manifested (उद्भिद्यमान – p. p. passive base from उद् भिद् to break out, to arise), [but]

with its eyes (दृष्टिः=चक्षुषी) made to turn up (परिवर्तित p. p. p. of the causal of परि + वृत्) at the taking away (अपहार) of your life (प्राण)?" प्राणानाम् अपहारः तेन परिवर्तिता दृष्टिः यस्य तत् is a realistic bit of description in marked contrast with पर्याप्तनेत्रम् etc. to...रम्यशोभम् when वृषसेन was yet alive. Death has brought about such a change. पर्याप्तनेत्र आननपङ्कज became 'परिवर्तितदृष्टि'. IV,10,1 The charioteer requests दुर्योधन not to be overwhelmed with grief. IV, 10, 2 दुर्योधन says '[only] the meritorious (पुण्यभाजः) are fortunate enough to be subjected to grief'. He does not belong to that class (अस्माकं पुनः).

(11) Construe : प्रत्यक्षं हतबन्धूनाम् **एतत् हृदयं परिभवाग्निना अत्यर्थं दह्यते, कुतः दुखं [** स्यात् **] कुतः [** वा **] व्यथा [** स्यात् **]**। (पथ्यावक्त्रम्).

[Here the] heart [of us], with our kinsmen (or brothers) killed right before our eyes (प्रत्यक्षम्) is being burnt excessively (अत्यर्थम्) by the fire of humiliation (परिभव). Whence can there be grief, whence pain (व्यथा) [for us] ?" दुर्योधन means that to be full of grief and to suffer pain are given to the fortunate or better *meritorious* few. The rest, like himself, only suffer humiliation. They are having their heart ever burnt by the fire in the form of humiliation or insult.. Their relatives (बन्धवः) are killed, one after another, right before their eyes, Even pain (व्यथा) and grief (दुःखम) become luxuries inaccessible to them. That one should not be able to grieve for the deaths of one's relatives, that one should not be pained even by the loss of relatives is the worst misfortune one can be subjected to ! 'Shedding tears' and 'being afflicted' have become, strange though it may seem, impossible for दुर्योधन. His heart is no longer susceptible to grief aud pain. दुःख is mental while व्यथा is physical in nature. Duryodhana loses consciousness as he completes his words in verse 11 (मोहम् उपगतः). IV, 11, 1 The charioteer fans (वीजयति) his master with the hem (अन्त) of his garment (पट) to bring him back to consciousness. He succeeds in his effort and continues to narrate the sequel of the story. IV, 117–11 संगलितम् अश्रुजातम् उज्झित्वा having wiped off (lit. abandoned) the collection (जातम= समूहम्) of tears that trickled down (संगलितम्). न अवेक्षितः परेषां प्रहरणैः (प्रहरणानां वा) अभियोगः येन — By one who heeded not the attack with or of the weapons of others i. e. enemies (पर=शत्रु). अर्जुन was attacked (अभियुक्त) by कर्ण, with his valour enkindled by anger on account of the slaughter

of his son. Karṇa was, therefore, moving about in a manner that was little short of desperate (विमुक्ता जीवितस्थ आशा येन सः, तम्). Naturally भीम, नकुल, सहदेव, पाञ्चाल and others on the side of the पाण्डवs grew anxious about अर्जुन's safety and they all stood in front of अर्जुन's excellent chariot (रथवरः) which was thus screened (अन्तरितः) by them. IV, 11, 19–25. शल्य pointed out to कर्ण 'Your chariot has its pole (कूबरः) broken, its horses killed (हताः तुरङ्गमाः अश्वाः यस्य सः —ब०); it would not suit your purpose (न योग्यः) while fighting against भीम and अर्जुन'. Consequently that chariot was caused to be *turned around* (परिवर्तित) i. e. *changed*. Karṇa was made to get down from the shattered chariot and consoled (समाश्वासितः) in ways more than one (बहवः प्रकाराः यस्मिन्कर्मणि यथा तथा — अव्ययीभाव). The master lamented the loss of his son for a long period of time (सुचिरं विलप्य), cast his glance (प्रेक्ष्य— having seen) the other chariot (अन्यं रथं प्रेक्ष्य) that was brought by the servants (परिजनेन उपनीतम्) [—this makes one feel that 'परिवर्तित' in IV, 11, 21 is in point of sense equal to परावर्तित '*caused to be turned-back*' – but no manuscript evidence is available to warrant the substitution of परिवर्तितो by 'परावर्तितो'] and heaved a long sigh, he cast a glance at me. I was called by my master with the word 'come'. The master took off (अप + नी, ल्यबन्त is अपनीय lit. having removed) a strip (पट्टिका) of cloth from his head region (शीर्षस्थान i. e. from the turban he wore), had his arrow besmeared with blood-drops oozing from his body (शरीरात् संगलितैः शोणितबिन्दुभिः अवलिप्तं मुखं यस्य तं तादृशं बाणं कृत्वा) and having written (अभिलिख्य– on the strip of cloth, which was the improvised piece of paper), this message (संदेशः) was sent to your majesty. (देवस्य is शेषे षष्ठी serving the purpose of देवाय as प्र + इष् to send takes the dative of the person to whom something is sent). ' *25* Sundaraka hands over the strip to दुर्योधन which the king takes and reads. IV, II, 27 ' स्वस्ति ' = ' शोभनम् अस्ति' originally must have been a pious wish equivalent to 'सु अस्तु।'. Later the wish was taken to have been fulfilled so ' सु + अस्ति ' 'it is well or favourable'. Subsequently it is used as a noun conveying 'welfare'. Here the word signifies 'hail'. एषः अन्तः यथा तथा एतदन्तम – for this the last occasion (lit. with this as the end). कण्ठे गाढम् आलिङ्ग्य having embraced closely by the neck. कण्ठालिङ्गन shows the intensity of affection that कर्ण had for दुर्योधन. In verse twelveth follows the request (विज्ञापना) of कर्ण to दुर्योधन.

(12) Construe : 'अस्त्रग्रामविधौ [एष] कृती, समरेषु अस्य तुल्यः पुमान्

न अस्ति, अयं मम भ्रातृभ्यः अपि अधिकः, **अमुना** [सहायेन] **पृथासूनवः जेयाः**' इति [यत्] **अहं** [त्वया] **संभावितः**, [यत्] **दुःशासनारिः मया न हतः** च, [तत्] **त्वं भुजयोः वीर्येण वाष्पेण वा दुःखप्रतीकारम् एहि** । (शार्दूलविक्रीडितम्).

" This one [i. e. Karṇa] has achieved what is worth achieving (कृतम् + इन् possessive) [–what is worth achieving–] in the operation or use (विधिः from वि + धा to lay down, arrange literally means process, arrangement, ∴ here *use*) of a number (ग्राम literally a village, metaphorically (1) villagers (2) a big gathering, collection) of missiles (अस्त्राणां ग्रामः तस्य विधिः) i. e. weapons directed against the enemy at a distance and withdrawn with *mantras* [Cf वायव्यस्त्रं, पर्जन्यास्त्रं etc.]. In battle (समरे), there is no [other] person (पुमान्, literally man) comparable to (तुल्यः) or match for this one (अस्य). To me (मम), this one (अयम्) is more even than my [own] brothers. With this one (अमुना) [as the helper सहायेन] are to be conquered the sons of पृथा i. e. the पाण्डवs."– The fact that (यत) I was thus honoured(संभावितः) and that by me (मया) the enemy (अरि) of दुःशासन has not been killed (न हतः)—[–these are the reason that prompts me to say, ' तत् ' अध्याहृत] do you reach or attain retaliation (प्रति–कारः or प्रतीकारः lit. doing against) i. e. do you find a remedy against the state of affairs either with the prowess (वीर्य) of your arms (भुजयोः) or with tears (बाष्पेण– जातावेकवचनम् ∴ बाष्पैः i. e. बाष्पप्रसरेण –by shedding tears). It may be recalled that कर्ण had suggested to अश्वत्थामन् this very remedy against दुःख viz. shedding tears at which अश्वत्थामन् took offence. कर्ण the *alter ego* of दुर्योधन now is suggesting shedding tears as an alternative remedy to trying the might of his arms. Certainly nothing could be further away from the mind of कर्ण than to use bitter or sarcastic words while conveying his last message to his friend सम्राट् दुर्योधन. These words as also what has been brought out in lines 21 to 25 after IV, 11 make it abundantly clear that the slaughter of his son वृषसेन has made कर्ण a person full of despair. In a mood of despair it is that he says 'do you counteract what has happened by the bravery of your arms — or by shedding tears.' Karṇa is now a changed man – altogether different from what दुर्योधन believed and maintained he was viz., an incarnation of energy and bravery. IV,12, 1–2 दुर्योधन is struck hard by these words of कर्ण. He asks 'why do you strike me (मां घट्टयसि) with another (अपरेण) arrow (शल्य or dart) in the form of words when I am already pained by the slaughter of my

hundred brothers ?' कः आरम्भः यस्य सः किमारम्भः–' doing what' ? IV, 12-4-5 अपनीतं शरीरस्य आवरणं (coat-of-mail, armour) येन सः । आत्मनः वधः आत्मवधः तत्र कृतः निश्चयः येन सः—बहु० determined in respect of ' self-slaughter ' or putting an end to his life. मार्गयते seeks. IV, 12, 6–8 दुर्योधन gets up in vehemence (आवेगात्) and bids सुन्दरक to convey a message to Karṇa to the effect that the determination of both of them was the same, that there was no need for too much of rashness on कर्ण's part, that he (दुर्योधन) too was keenly desirous (आकाङ्क्षा + इन्, आकाङ्क्षी) of abandoning (परित्याग) his life. Already he has ordered the charioteer to bring the chariot.

(13) Construe : **पार्थान् हत्वा,** अशिवं **सलिलं बन्धुवर्गाय दत्त्वा,** कतिपयैः **मन्त्रिभिः अरिभिः च सह बाष्पं मुक्त्वा अन्योन्यं** [प्रति] **अपुनर्भावि गाढोपगूढं कृत्वा, दुःखितौ निर्वृतौ च** [**आवाम्**] **इमां हततनुं संत्यक्षावः** ।

'Having killed the sons of Pṛthā [Pāṇḍavas] having given i. e. offered inauspicius (अशिवं) water (सलिलं) [i. e. libation water] to the host (वर्ग) of (relatives (बन्धूनां), having shed (मुक्त्वा) tears (बाष्पम् – जातावेकवचनम्) along with (सह) a few (कतिपयैः) ministers and enemies [who also would be required to shed tears as they have lost many of *their* kith and kin], having effected (कृत्वा) a close (गाढ) embrace (उपगूढम्=उपगूहनम् ' नपुंसके भावे क्तः ') not to be there (न भावि) again (पुनः) i. e. having closely embraced [each other] for the last time, both of us being sorrow-stricken (दुःखितौ–दुःखम् अनयोः संजातमिति according to 'तारकादिभ्यः इतच् ') and extremely happy (निः + वृ to be excessively delighted gives निर्वृत as its p. p. p., cf ' निर्वाण ' in the sense of happiness occuring in the Māhābhārata 'निर्वाणमगमत् राजा' = 'सुखमगमत् राजा' – which is different from निर्वाण of the Buddhists – though their निर्वाण is the same as मोक्ष of other schools of thought such as वेदान्त etc. and 'मोक्ष' is the highest of joys one can aspire to have), [though this may appear to be paradoxical], will give up (संत्यक्ष्यावः future, 1st person dual of सं + त्यज्) [this] accursed (हत) body (तनु)"; दुर्योधन too despairs of being able to come out triumphant. So if giving up the body is कर्ण's determination, why need he be so rash ? दुर्योधन is joining him. Only, before that a few things will have to be done by way of carrying out their duty by the departed relatives. Pārthas *have* gotto be killed. With a few [surviving] ministers by the side tears have to be shed for the dead. The enemies too will be doing the same as they too have sustained a similar loss. War, that way, has been quite impartial in depriving ei-

ther side of their brave. More than anything else a close final embrace has to be given to each other by us too. We are at once full of sorrow [you have lost your dear son, I have lost my dear brothers] and happy– as we would have the satisfaction then of having done all that we could–and then we would abandon this wretched body—the mortal frame.

IV, 13, 1 The passage as it is is difficult of interpretation. अथ वा should introduce a change of thought. None such appears to be contained in the sentence under consideration. The maxim 'स्थितस्य गतिः चिन्तनीया' tempts one to take **दुःखितौ** in IV, 13,d to refer to the शोक of both. 'Regarding शोक or sorrow I do not want to send anything as a message'. But this too is not satisfactory. For no elaborate or even regular message regarding शोक is contained in IV, 13. Manuscripts do not help in solving this textual difficulty.

(14) Construe : **वृषसेनः ते पुत्रः न दुःशासनः मे अनुजः न । अहं त्वां किं बोधयामि त्वं मां [किं] संस्थापयिष्यसि ।** (पथ्यावक्त्रम्).

" Vṛṣasena is not your son [he is on the same level as a son to *me*]; Dus's'āsana is not my younger brother [to *you* too he is as dear as your younger brother]. What shall I or why should I give you to know [what generally people tell those who have lost their near and dear] ? What will you or *why* should you cause me to be steady (संस्थापयिष्यसि) i. e. console me ? " You have lost your younger brother and I my son. It is superfluous for either of us to try to console the other. The verse is remarkable for the feeling of intense affection that obtained between दुर्योधन and कर्ण and for the philosophising on the part of दुर्योधन which is the direct result of his experience. 'Both of us are sailing in the same boat — the boat is sinking. The less we indulge in the formal act of consoling each other the better.' [What sort of consolation can a person who has lost his younger brother (कर्ण) give to one who has lost his son (दुर्योधन) as this is the logic of the verse– 'वृषसेन was *my* son, दुःशासन was your younger brother'].

IV, 14, 1–2 Exit सुन्दरक. Duryodhana asks the सूत to get his chariot. The सूत says 'the sound (ध्वनिः) of the rims (नेमीनां) mingled (संवलित) with that of the neighing (हेषा f. – neighing of a horse) of horses is heard; I, therefore, guess (तर्कयामि) the chariot is brought by the servants (परिजनेन उपनीतः)'. IV, 14, 5–7

The charioteer, dismissed by दुर्योधन (' गच्छ त्वं ') for getting the chariot properly equipped (न सज्जः असज्जः, असज्जं सज्जं संपद्यमानं कुरु सज्जीकुरु–a–च्वि form) appears again and is asked why he has not [already] got on the chariot. IV, 14, 8 The charioteer announces the arrival of father (धृतराष्ट्र) and mother (गान्धारी) who have come to see (lit. near) His Majesty (देवस्य समीपम्). IV, 14, 9–10 ' किं नाम '–idiomatically brings out that to दुर्योधन the arrival of father and mother is not welcome. ' What (किं) have they *really* (नाम) come ? ' दुर्योधन blames Destiny for the very disgusting or loathsome act of sending his parents at this hour — when he had learnt of the fall of दुःशासन and वृषसेन. दुर्योधन's impulse is to avoid seeing his father (तातदर्शनं परिहरन्) and stay in a solitary place where none would disturb him. IV, 14, 10 But the charioteer who is a servant of old standing and has, therefore, cultivated enough intimacy with his master, *rightly* makes bold to point out ' the old couple have *you* as their sole surviving relative; — . how possibly do you avoid consoling them ? ' IV, 14, 12 A very pathetic reply. 'How possibly can I console, with fate averse (विमुख) [to me] ? ' The answer is given in the form of a counter-question. This latter is evidently a rhetorical question 'कथमिव समाश्वासयामि' = न कथमपि. 'समाश्वासयामि = समाश्वासयिष्यामि' according to 'वर्तमानसामीप्ये वर्तमानद्वा' लट्. Also note that विमुखभागधेयः (विमुखं भागधेयं यस्य सः) 'one with fate averse to him' has the force of a cause and in fact it is equivalent to 'विमुखभागधेयत्वात्'. The sentence 'सूत' **कथमिव समाश्वासयामि विमुखभागधेयः ।**' is thus an instance of प्रश्न and काव्यलिङ्ग अलंकारs rolled into one.

(15) Construe: **तातम् अम्बां च दृष्ट्वा अद्य एव आवां रणम् उपगतौ; विनतः अहं दुःशासनः च ताभ्यां शिरसि घ्रातः । तस्मिन् बाले** अरिणा प्रसभं **ताम् अवस्थां प्रापिते** [सति] **पित्रोः पार्श्वम् उपगतः** [सन्] **अहं ताभ्यां किं नु वक्ष्यामि ।**

दुर्योधन recalls that that very day the two of them (दुःशासन and दुर्योधन) had seen father and mother and gone to the battle. Both of them had bent themselves low before the parents who had smelt them on their heads (शिरसि घ्रातः) [as an indicatoin of their deep affection for the sons]. 'When that boy [dear दुःशासन] has per force (प्रसभम्) been caused *by the enemy* to reach (प्रापिते) that plight (अवस्थाम् = दुरवस्थाम्) [which is a euphemism for 'when the enemy has killed him], what shall I indeed (नु) having stood near (पार्श्वम् उपगतः), say to them ?" 'ताभ्यां किं नु वक्ष्यामि ?' brings out there is *nothing* दुर्योधन

can say to his parents. The moment of meeting the parents– the first after the slaughter of dear दु:शासन– was one when दुर्योधन knew well enough, he would not be able to muster courage enough to utter even a single word. IV, 15, 1 दुर्योधन realises, however, that such a meeting is unavoidable and the elders *have* to be saluted. No responsible person could avoid that duty. "अवश्यं वन्दनीयौ गुरू" is almost a सु—भाषित and it helps us have a peep in to the social condition in the days of भट्ट नारायण himself. In good families this must have been a regular practice viz., of saluting the elders. Bhaṭṭa Nārāyaṇa has expressed the necessity of doing homage to the elders more than once (Vide Act V where भीम tells अर्जुन that bowing before the elders is a duty 'स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः and already in Act I भीमसेन has observed 'वन्द्याः खलु गुरवः'. The elders had to shoulder a heavy responsibility of giving proper guidance to the inexperienced youths and the latter naturally had an attitude full of reverence towards the former). Duryodhana and the charioteer go out and the curtain is dropped.

To proceed to an analysis of the contents of Act IV. At the beginning of the Act, Duryodhana's charioteer is seen taking Duryodhana, seated in a chariot and fainted due to a stroke, to a safe place. The sūta is in confusion and moves about restlessly. Some one is heard shouting from behind the curtain with the purpose of impressing on the minds of the kings on the side of Kauravas the need for stopping the armies that were fleeing struck with terror as they were at the sight of Bhīmasena who had drunk the blood of Dus's'āsana and bathed himself with what remained. The charioteer then sees the great warrior Kṛpa who is comforting the army. Kṛpa is proceeding in the direction of Karṇa who is attacked by Arjuna. Again there is an uproar behind the curtain. This time it is Bhīmasena who is asking the warriors on the Kaurava side whose weapons are slipping out of their hands out of apprehension, not to be afraid. BhImasena says 'I make you all witnesses of this act of mine. Listen. In the presence of His Majesty Duryodhana and in that of Karṇa the friend of Kurus, as also of that of S'alya, to-day there has been drunk by me the warm blood of that one who dragged DraupadI by her hair and garments– even while he (Dus's'āsana) was alive. I tore open his chest with my sharp nails and drank his blood.' The charioteer is full

of fear and being afaid that Bhīma would do the same ignoble thing to his master Duryodhana too, he finds out a suitable place where Duryodhana can have rest for a while. As the place is under a banian tree it is well suited to the purpose the charioteer has in view viz., of making comfort and rest available to his master. The charioteer is surprised to learn that through fear of Bhīma and having had apprehension at the condition of Duryodhana all the persons who constituted the retinue (*parijana*) of the King had gone back to the camp. The charioteer is very much pained to see that fate which is not at all favourable to the Kuru family is not content with allowing Bhīma to make short work of Dus's'āsana but that Fate has cast its glance – by no means welcome – at Duryodhana too. The other vow too of Bhīmasena seems to him to be on the point of being fulfilled. Meanwhile Duryodhana recovers his consciousness and urges the charioteer to take him to the place where his dear brother Dus's'āsana happened to be. Duryodhana does not understand why the charioteer pleads inability of his horses to take him there. The charioteer is forced to convey the sad news of the departure of Dus's'āsana to the other world. He does it in an indirect manner 'By now the evil-souled wretch of a Vṛkodara must have returned to his camp on the accomplishment of his vow'. Duryodhana falls on the ground and as he is lamenting the loss of his dear younger brother, he heaves a sigh and faints away. The charioteer tries to restore his master to consciousness. As soon as Duryodhana recovers his consciousness, he recalls how his younger brother was not permitted by him to enjoy to his heart's content, how he was himself the cause of the greatest disaster that had befallen Dus's'āsana. 'You were coused by me to act in an undisciplined manner, but not protected' – so does Duryodhana repent his failure in saving his younger brother from their enemy. Duryodhana goes to the length of accusing the charioteer of having saved him (Duryodhana) at the expense of his ever obedient younger brother, who, therefore, was worthy of being saved by all means, but who unfortunately was given as an offering (*upahāra*) to the enemy. Duryodhana wishes he were brought back to consciousness by the bruises on his body by the strokes of the mace of that very Vṛkodara who killed Dus's'āsana, Duryodhana wishes he lay on the same

bed as Dus's'āsana, wet with his blood. Provided Vṛkodara is not th e killer, Duryodhana wishes he were killed. 'What good is the kingdom or victory to me who have all my brothers put to death ?' he significantly and pathetically asks.

Then enters on the stage Sundaraka. He is busy finding out the whereabouts of His Majesty Duroyodhana. He tries to get the information from a number of persons or groups on the battle-field. A ll are plunged in misery. There is a mother who has lost her son and is ready to follow, along with her daughter-in-law, her son in death. Others have lost their master whose horse alone is to be seen. Sundaraka pithily puts the matter in a sentnece 'that the lord of eleven *akṣauhiṇīs*, the eldest of a hundred brothers, the supreme lor d of the earth should have to be searched for, is itself sad enough — and sadder still is the fact that even when searched for he cannot be found out.' Sundaraka is thus deeply affected at the plight of Kauravas. But on some reflection he changes his mind and says 'or this is but the fruit of the flower in the form of the seizure of the hair of Draupadī,' implying thereby that the event of Dus's'äsana's slaughter at the hands of Bhīma and the jeopardy in which 'His Majesty' Duryodhana was at the moment were but the logical consequence of the indiscipline indulged in by the Kauravas.

The moment Duryodhana sees Sundaraka, he inquires about the safety of his dearest friend Karṇa. He wants Sundaraka to indulge in no inunendos but make everything quite clear. Sundaraka begins giving the account of what had happened on the battle-field. He is surprised to learn that Duryodhana has already learnt about the slaughter of Dus's'āsana. He proceeds to describe the fight between Bhīma and Karṇa who was enraged at the slaughter of Dus's'āsana. He narrates how due to the profuse darkness caused by the dust raised by the foot-soldiers even the sky could not be seen, how the twanging of the bow-string was heard and impressed people as would the rumbling of clouds on the occasion of the universal destruction do, how the incessant discharge of arrows seemed to be like the continunous down - pour of water from the clouds. Sundaraka then describes the concern and hurry with which Arjuna casused his chariot to be brought there where Bhīma was facing Karṇa. The association of Bhīma and

Arjuna, either being busy attacking Karṇa brought Vṛṣasena, Karṇa's brave son on the scene. The young warrior covered the chariot of Arjuna with a volley of arrows. Arjuna asked Vṛṣasena with an air of superiority to find out his equals in age for fighting against them. But Vṛṣasena answered not in terms of words so much as of arrows which were equal to any phrases in 'cutting the vitals' and in being 'harsh and uneven.' Arjuna's anger was roused and he began a marvellous feat well worthy of his might and training. Vṛṣasena too rose to the occasion, People from both the armies began congratulating Vṛṣasana on his heroic performance. Karṇa discharged a volley of arrows against Bhīmasena while his (Karṇa's) eyes bedimmed with tears fell on his dear son Vṛṣasena. Then Arjuna let loose a number of arrows on the horses, the charioteer, the chariot, the bow, the bow-string, the white parasol and Vṛṣasena had to keep on moving round and round to save himself from the attack. Then Karṇa disregarded Bhīma for a while and joined his son who had mounted another chariot brought by the servant, in attacking Arjuna. Then Vṛṣasena covered the body of Arjuna with thousands of arrows only to prompt him to direct his *s'akti* at once dazzling with gems and awe-inspiring against Vṛṣasena. All cried out in sympathy for Vṛṣasena 'very difficult, very difficult to do!' But the young hero cut into three the *s'akti* even before it reached its destination. Karṇa requested Bhīma to stop fighting for the while that Arjuna his brother and Vṛṣasena, his (Karṇa's) son were performing that marvellous feat in fighting. Both Karṇa and Bhīma became spectators for a while. Then Arjuna enraged at the *S'akti* being cut into three declared 'o you heads of Kaurava army with Duryodhana at the fore-front, you killed my son who was alone in my absence. I shall, however, reduce Prince Vṛṣasena to a mere memory in your presence—inspite of you.' Then Arjuna created two rivers of arrows touching the two banks–Karṇa and Vṛṣasena. The two attacked Arjuna on their part. And after this so many arrows were discharged by Arjuna that neither the sky, nor the master, nor the chariot, nor the ground, nor the prince nor the flag-staff, nor the forces, nor the charioteer, nor the horses, nor the quarters could be seen. And as this shower of arrows continued for a short while, the entire Pāṇḍava army shouted out in joy – roared like lions and there arose a tumult 'ah! killed is prince Vṛṣasena, killed alas!',

Vṛṣasena lay with his body stretched out in the chariot, just by virtue of a single arrow that cut his vitals. The news of Vṛṣasena's death moves Duryodhana to tears who begins lamenting 'how possibly was your lotus-like face with the eyes turned up [at the last moment] looked at by Karṇa?' The charioteer tries to see that Duryodhana is not overwhelmed with grief. Duryodhana says, he is not lucky enough to be even under the influence of grief-'our heart is burnt by the fire of insult - whence can there be grief, whence pain?' He faints away and has to be brought back to consciousness by the Sūta who fans his master for the purpose with the hem of his garment. On Duryodhana's having recovered his consciousness Sundaraka continues the account by adding that to save Arjuna from Karṇa whose valour was at its best as he had been enraged by the slaughter of his son, Bhīma, Nakula, Sahadeva, Pāncāla and others surrounded Arjuna's chariot and screened it with the purpose of keeping Arjuna away from the attack of Karṇa. S'alya then pleaded to Karṇa to change his chariot with its pole broken. "The master did so, lamented for long looked at the other chariot brought by the servant and he then heaved a long sigh and cast his glance at me and called me. On a strip torn off from his headdress he has given this message written with the tip of the arrow besmeared with his blood.' Duryodhana reads the message which is unlike any that could be expected from Karṇa. Karṇa has lost all hope and fervour. The message purports to saying 'You did an amount of hononr to me — I, however, could not prove myself worthy of it. Neither did I conquer the Paṇdavas, nor did I kill Dus's'asana's mortal enemy. So try to counteract this sorrow by the valour of your arm or *by tears.*' This is unbearable to Duryodhana. Wounded that he already is by the death of his 'hundred brothers', here is another dart finding a place for itself in his heart. On having learnt that Karṇa is resolved to kill himself and is seeking battle with Arjuna again, Duryodhana rises from his seat saying 'there is no reason why you should be in such a hurry, o Karṇa, we will both leave this mortal coil — after having done our duty by the departed and killed the sons of Pṛthā'. He does not think it necessary to convey anything to Karṇa regarding the lamentation as Dus's'āsana was Karṇa's brother and Vṛṣasena Duryodhana's son.

Duryodhana orders the charioteer to bring the chariot quickly. The charioteer says, 'I infer from the sound of the rims, it is being braught by the servant'. The charioteer announces the arrival of Dhṛtarāṣṭra and Gāndhārī. Duryodhana is not prepared to see his old parents – this the first time after Dus's'āsana's death at the hands of Bhīma. The charioteer urges the need for Duryodhana the sole surviving son of he parents to see them. Though wondering to himself as to what he should say to them – especially as that very morning both Dus's'āsana and he had saluted them before going to the battle–field and wheras he had returned Dus's'asana was no more --he accepts 'the elders ought to be saluted.' The two of them-- Duryodhana and the charioteer– go out and the act comes to a close.

Act V

V, 0, 2, रथः एव यानम् (vehicle, conveyance) तेन with chariot as the vehicle. V, 0, 3 उद्देशः region (—though in Modern Indian languages such as Hindi, Marāthi etc. the word has undergone a change in its meaning. In Marāthi उद्देश is regarded as an equivalent of 'हेतु' or purpose). कुरूणां कुलम् एव काननं कुरुकुलकाननं तस्य एकः शेषः प्रवालः (sprout) 'the one surviving (शेष = शिष्ट अवशिष्ट) sprout of the forest of the family of Kuru's is a रूपक. The phrase put into the mouth of Dhṛtarāṣṭra is vary significant. Of all the sons of धृतराष्ट्र and गान्धारी only one viz., Duryodhana is surviving. 'कच्चिज्जीवति वा न वा'–too is significant. धृतराष्ट्र means he has been learning about the departure of his sons to the younder world almost after every few days. Is दुर्योधन at least alive or *is he not* (न वा). 'कच्चित्' has the force '*I hope*' ['he is alive जीवति]'. But the turn events have taken does not allow him to be so hopeful∴ 'न वा'. V, 0, 6 गान्धारी's phrase 'यदि सत्यं जीवति' is in the same vein. '*If he is really* alive, *then* tell me *in what region* he is.' V, 0, 7 ननु 'why?' This is intended to gently contradict the despair of धृतराष्ट्र and गान्धारी. 'एक एव'– just by himself, all alone. उपविष्टः तिष्ठति where तिष्ठति means 'remains' or 'is' and not 'stands'. Evidently 'stands seated' would be a contradiction, therefore 'remains seated.' V, 0, 9 'एकाकीति' is गान्धारी's paraphrase of संजय's 'एकः एव'. The point of her remark is brought out by the next sentence' किं नु खलु...पार्श्वं भविष्यति।'–do you intend to suggest that he can now (literally 'will') be by the side of his hundred

bro thers ? The stage direction 'सकरुणम्' and the words put into गान्धारी's mouth bring out that she is very much distressed at the slaughter of her sons from among whom only one has survived viz., दुर्योधन. V, 0, 12 स्वैरम् used adverbially (literally means) 'as you please, as you like, as urged by yourselves' but means in the present context 'slowly'. The stage direction उभौ अवतरणं नाटयत: is meant for the actors playing the role of धृतराष्ट्र and गान्धारी. On the stage getting down from the chariot was not shown. Instead, as can be inferred, by suitable gesticulations the actors managed to convey to the spectators that they (the two from the *dramatic persons*) got down from the chariot. सव्रीडम् व्रीडया सहितं यथा स्यात् तथा – उपविष्ट: सव्रीडोपविष्ट: 'seated in shame' [at his having lost all his brothers and sustained a heavy defeat at the hands of the enemy]. V, 0, 14 'ननु' in 'नन्वेष' is used again idiomatically. It means 'why' 'I say' 'I would like to draw Your Majesty's attention to...'. This is made explicit in 'किं न पश्यति महाराज:।' दुर्योधन's bewilderment or loss of countenance (वैलक्ष्यम्) is but natural. He could not bring himself to seeing his parents because of the heaviest loss he had suffered in the slaughter of दु:शासन. The actor playing the part of दुर्योधन is to show this 'embarassment' or 'bewilderment' of the character by appropriate gesticulation (नाट्यति).

(1) Construe : कङ्कवदनै: शल्यानि व्यपनीय कङ्कटे उन्मोचिते [सति], व्रणपट्टकेषु बध्देषु [सत्सु], शनकै: कर्णे कृतापाश्रय:, दूरात् निर्जितसान्त्वितान् नरपतीन् लीलया आलोकयन् **भवान्** 'पुत्रक [अपि] सह्या [ते] वेदना' इति **पापेन मया न पृष्ट:**। (शार्दूलविक्रीडितम्)

धृतराष्ट्र says "By me a sinful wretch (पापेन मया) your honour has not been asked thus (इति): 'dear son (पुत्रक), is your pain (वेदना) bearable'." धृतराष्ट्र means he ought to have done so. But his sinfulness (पापत्व) has prevented him from doing so. The hour when धृतराष्ट्र ought to have put such a question to his son was one when having removed (व्यपनीय – absolutive from वि + अप + नी) the darts (शल्यानि by means of pincers (कङ्कवदनै:), having put off (उन्मोचिते p. p. p. from the causal of उत् + मुच्) the armour (कङ्कट), on the bandages (पट्टक) of wounds (व्रण) having been tied (बद्ध), Duryodhana would be slowly (शनकै:) leaning against Karṇa (कर्णे कृत: अपाश्रय: येन – lit. who has taken resort to कर्ण) and looking gracefully (लीलया) at lords of men (नरपतीन्) conquered (निर्जित) and then appeased (सान्त्वित). आदौ निर्जिता: पश्चात् सान्त्विता: निर्जितसान्त्विता:, तान् निर्जितसान्त्वितान्। A difficulty suggests

itself to us here. No doubt निर्जितसान्त्वित grammatically is as shown above 'आदौ निर्जिताः पश्चात् सान्त्विताः'. The relevant question is निर्जित and सान्त्वित by whom? Is दुर्योधन still conquering any *kings*? The event of acts IV do not bear such an answer out. Are those kings conquered by the enemy? Is सान्त्वन done by दुर्योधन? Grammar would not permit this, for evidently the कर्ता of the क्रियाs in निर्जित and सान्त्वित is naturally expected to be one. As against this the *logic of events* would seem to be opposed to such an idea viz. दुर्योधन *conquered* kings. That some kings on the side of दुर्योधन sustained a defeat, and stood in need of a सान्त्वन is natural. Equally natural is it to expect that दुर्योधन the leader of the side fighting against पाण्डवs should offer consolation (सान्त्वन) to kings helping him. लीलया would bring out that दुर्योधन did it quite gracefully i. e. as would become a सम्राट्, who would convey a few defeats really did not matter, that battles could be lost and yet efforts could be concentrated on winning the war.

V, 1, 1 धृतराष्ट्र and गान्धारी embrace दुर्योधन groping towards him (स्पर्शेन उपेत्य) because धृतराष्ट्र was blind and गान्धारी an ideal पतिव्रता had her eyes bandaged as her husband could not see. The *stage effect* of this groping of both the parents of दुर्योधन is favourable for the atmosphere of *kāruṇya* that the author is busy depicting in this act. V,1,3-4. Gāndhārī is *rationalising* दुर्योधन's utter silence (न ते वाणी प्रसरति) by saying that this is due to the fact that दुर्योधन is very much distressed (पर्याकुल) by the agony (वेदना) of the very (अति) deep (गाढ) wounds (प्रहार lit. strokes) on his person. अतिगाढ...पर्याकुलस्य ते वाणी न प्रसरति is an instance of काव्यलिङ्ग as it is = '**...पर्याकुलत्वात्** न ते वाणी प्रसरति।' 'न ते वाणी प्रसरति' *Your speech does not* [so much as] *proceed* is idiomatic Sanskrit (Compare 'तुझ्या तौडून शब्दहि उमटत नाही' in Marāthi). V,1,5 धृतराष्ट्र cannot account for the अ-व्याहार absence of speech on the part of दुर्योधन. (वि+आ+हृ to speak from which व्याहृति, व्याहरण, व्याहार are formed all meaning 'speaking' 'speech') 'अ-कृतपूर्वः' never resorted to before and 'मयि अपि' are expressions with a point. *You never did this before.* *You are doing it to me even, your old and blind father.* V, 1, 7-8 गान्धारी's question is at once most natural and pathetic. If *even* **दुर्योधन** *would not speak, would* दुःशासन, दुर्मर्षण *or any* one *else* do *now* [after their death]?

(2) Construe: [हे] **अम्ब**, अप्रतिकृतानुजनाशदर्शी **पापः अहं तातस्य तव च**

बाष्पपयसां हेतुः [अस्मि] । **वः अत्र विमले भरतान्वये** सुतक्षयकरं **दुर्जातं मां किं सुतः इति अवैषि** । (वसन्ततिलका).

At last दुर्योधन makes an answer. I have seen the destruction of my younger brothers (अनुजानां नाशः तं पश्यति इति अनुजनाशदर्शी) and have not counteracted (अ–प्रतिकृत) in respect of the same. Sinful that I thus am, I am the cause of the tears (बाष्पपयसां=बाष्पजलस्य=अश्रूणां) of dear father, and of you, o mother. Why do you know *me*, the cause of the destruction of your sons as your son ? I am *unworthily* born (दुष्ट यथा स्यात् तथा जातः, **दुर्जातः**, तं दुर्जातम्) in the spotless (विमल–विगतः मलः यस्मात् तत् विमलं qualifying कुलम्) family of yours (वः = युष्माकं) viz., the भरत family. I do not deserve to be treated as a son or even *regarded* or *known* as a son by you अव+इ to know, 2nd person sing. is अवैषि. किं माम् अवैषि ?—is a rhetorical question meaning 'You ought not at all to regard me as your son.' दुर्जातं and सुतक्षयकरं are significant epithets and the verse thus looked at is an instance of परिकर अलंकार. V, 2, 3–4 The *mother* in गान्धारी is uttering these words. परिदेवित = परिदेवन lamentation. 'What good is kingdom or victory to me?.' It is enough that you are there to show the path to this blind couple (meaning धृतराष्ट्र and herself) 'अन्धयुगलस्य मार्गोपदेशकः' is a phrase often used in such contexts, though मार्गोपदेशक is much too high flown when the speaker is not from a royal family. In Hindi 'अन्धे की लकडी' is used idiomatically to refer to a person who is the sole helper of another in difficulty. The passages जात, अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं जीव । किं मे राज्येन जयेन वा । are full of प्रसाद and in marked contrast with many a passage in the fourth act where the fight between अर्जुन and वृषसेन, अर्जुन and कर्ण was to be described. There was full scope for ओजस् there. Thus the author of the वेणीसंहार uses discretion in employing the two qualities ओजस् and प्रसाद in his composition.

(3) Construe: **मातः, ते वचः** किम् अपि **असदृशं करुणम्** (च); **सुक्षत्रिया** भवती **क्व, क्व एषा दीनता** च । **निर्वत्सले, त्वं सुतशतस्य** एतां **विपत्तिं न अनुचिन्तयसि, अयोग्यं मां रक्षसि** (वसन्ततिलका).

'Mother your words are somehow (किम अपि) [altogether] unbecoming (अ–सदृश) [you] and unaccountably (किम अपि) undignified (करुण– miserable). What an amount of disparity between your ladyship (भवती), an excellent Kṣatriya lady (सु–क्षत्रिया) and this [utter] meakness [of spirit] (दीन–ता) ? O you void of.

motherly affection (निर्वत्सले), you do not think of this calamity (एतां विपत्तिं) of your hundred sons [meaning the calamity of calamities viz., death एतां विपत्तिं is a euphemism for एतं मृत्युं or एतं क्षयं or विध्वंसं] and you are protecting me who am, [absolutely] unworthy [of such protection].' दुर्योधन is repenting that his policy has led to the death of all his brothers. Gāndhārī's regarding दुर्योधन as the sole resort of the old couple is natural. But दुर्योधन finds fault with her. He says ' no सुक्षत्रिया would ever be so दीन or lacking in spirit as this '. Your words proceed from a scale of values which is turned upside down. Death of the hundred sons you do not think of ! ! You are anxious to protect me [the cause of their destruction] ! In line 2 there is an instance of the विषम अलंकार as the two क्वs show a great disparity between सुक्षत्रिया and दीनता. Cf कालिदास's ' क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः ।' Raghuvaṁs'a Canto I, 2 p. 1 our edition of रघु० I–IV. V, 3, 1 दुर्योधन takes no time to be able to account for this strange behaviour of गान्धारीः Surely (नून) this is the result (वि–चेष्टित lit. act, work) of grief for sons '. This means ' you are not to blame ; the loss of your hundred sons has upset you so much that you see everything topsy-turvied. V, 3, 2–3 At this juncture Sanjaya joins गान्धारी and दुर्योधन in the conversation. लोके लोकानां वा वादः popular saying, statement made by people. Sanjaya puts a *rhetorical* question to दुर्योधन. Is this *loka-vāda false ?* —' evidently *not*' being the answer expected by him. ' न घटस्य कूपपतने रज्जुस्तत्रैव प्रक्षेप्तव्या' lit. means 'on the fall of a jar (घट) in a well (कूप Cf Gujrāti 'कुवो') the rope (रज्जुः) is not to be thrown (न प्रक्षेप्तव्या the latter being potential participle from the causal base of प्र+क्षिप् to throw) just there i. e. in the well. That means because something has been lost others also are not to be thrown away. What is lost may be replaced or apart from that what remains would still be of use though in other contexts. It would, however, be nothing short of *aviveka* or indiscretion to throw what you have because you have lost something. The maxim is a good example of the अप्रस्तुतप्रशंसा अलंकार. Here घट stands for the other sons of धृतराष्ट्र and गान्धारी who have been already killed by the enemy. But because they are lost ('beyond redemption and care' one may add), there is no justification that can be given of the act of throwing away the rope too which is useful for drawing water from the well i. e. of growing indifferent to दुर्योधन the only surviving son. V, 3, 4 This

worldly wisdom does not appeal to दुर्योधन. His counter question is 'what use is an instrument (उपकरण) when that of which it is to serve the purpose (उपक्रियमाण) is not there (अभावे)? ' He prefaces his question with a remark 'this is not generous (पुष्कल lit. ample, metaphorically showing richness, generosity)'. अपुष्कलम् इदम् is best paraphrased by ' अनुदारमेतत् '. Whatever the opinion people have about दुर्योधन *vis-a-vis* his behaviour with the पाण्डवs, there can be no gainsaying that he *loved his brothers intensely*. His phrase amply brings out what he feels for दुःशासन, दुर्मर्षण and other brothers of his. They are **उपक्रियमाण**s I am [but] an उपकरण. Between even a घट and रज्जु, **घट** is more important रज्जु only helps घट reach the surface of the water in a well. रज्जु *has no* independent importance of its own. दुर्योधन was but a means. He aspired to be of service to his brothers. But alas ! they are no more. In their absence no importance attaches to दुर्योधन. दुर्योधन is so moved to think of the slaughter of his brothers that he weeps (रोदिति) as the stage direction indicates. V 3,5–6 धृतराष्ट्र embraces दुर्योधन (परिष्वज्य – absolutive of परि+स्वज्ज्) and bids him take courage and to *console himself* (धृतराष्ट्र) and '*this extremely miserable* (**अति-दीना**) *mother of yours* '. अतिदीनां मातरं सभाश्वासय = अतिदीनत्वात मातरं समाश्वासय. Her अतिदीनत्व is the reason why you should console her. *Instead you are weeping.* V, 3, 7 दुर्योधन takes up the same thread and says ' now consolation is difficult for you to have.'

(4) Construe: **अद्य मया निहतपुत्रया कुन्त्या सह** शोके अपि विराजमानौ **युवां तनयान् अनुशोचतम्** । (पथ्यावक्त्रम्).

' Do you two *grieve* for your sons shining (विराजमानौ) even in grief (शोके अपि) along with कुन्ती who would have her sons slain (निहताः पुत्राः यस्या सा निहतपुत्रा तया) by me, to–day (अद्य).' This means that दुर्योधन is bent on fighting against कुन्ती's sons whom he hopes to kill. But that certainly is not going to make the departed sons of धृतराष्ट्र and गान्धारी come back to the world of living. Grieve they must ! Only कुन्ती too would that very day be made to lose her sons. धृतराष्ट्र and गान्धारी can under that circumstance shine, for the misery to which one's enemy is subjected is a source of joy to one's self. निहत is p. p. p. from नि+हन् used here in the sense of 'those who *will* be killed'. V, 4, 3–5 गान्धारी has followed the import of V, 4 and therefore she implores दुर्योधन (एष ते शीर्षाञ्जलिः) not to fight again (निवर्तस्व समरव्यापारात्). 'कुरु ते पितुः वचनम्' act according to your father's words न पश्चिमं यस्मात् that later than

which there is none i. e. the last. 'We are satisfied with this that you are alive. This is ample or more than we expected (प्रभूतम्). Do this *last* bidding of your *father*.' V, 4, 6 धृतराष्ट्र repeats the desire of गान्धारी adding 'अम्बायाः' and 'मम च **निहताशेषबन्धुवर्गस्य**'. Have some consideration for my practically having lost all my relatives. You are the last among them.

(5) Construe: ययोः बलेन दायादाः न गणिताः **तौ द्रोणभीष्मौ हतौ**, अग्रतः कर्णस्य आत्मजं शमयतः **फाल्गुनात् जगत् भीतम्**। मे बासानां निधनेन अधुना **रिपुः त्वयि शेषप्रतिज्ञः** [अस्ति]। [हे] **तात, वैरिषु मानं मुञ्च**, इमौ **अन्धौ पितरौ पालय**। (शार्दूलविक्रीडितम्).

Those two– द्रोण and भीष्म – on whose strength the rivals (दायादाः – lit. those claiming a share in the ancestral property दायम् आददते इति) were not counted have been killed. The world was afraid of अर्जुन putting an end (शमयतः) to [the life] of Karṇa's son right before (अग्रतः) him, by the death or annihilation (निधन) of my dear sons, the enemy has his vow remaining (शेषा प्रतिज्ञा यस्य सः शेषप्रतिज्ञः) in regard to you (त्वयि). Dear son (तात), give up pride towards enemies. Protect these blind parents. V, 5, 1–6 Duryodhana's question what he should do after having turned back (प्रतिनिवृत्य) from the battle-field is answered by Gāndhārī 'What your father will tell you'. Sanjaya joins in the chorus saying 'एवम् इदम्'. Duryodhana is exasperated and asks 'Sanjaya, is there advice which is to be imparted even *now* ?' 'Sanjaya replies 'So long as a *vijigīṣu* (one desirous of success, aspiring to be the sovereign ruler) is alive, he *is* the object of instruction to be imparted, to those who are possessed of wisdom (प्रज्ञा–वताम्)'. The reply is a sound piece of advice of indicating that Sanjaya was deeply read in the राजनीतिशास्त्र. Throughout his life a विजिगीषु deserves to be advised by the knowing ones. No situation is too hopeless for such an instruction being given. V, V, 7 दुर्योधन angrily throws out a challenge as it were and wants to learn what suitable (प्रतिरूपम्) advice he has to impart to दुर्योधन (अस्मान् प्रति), V, 5, 8–12 धृतराष्ट्र points out that दुर्योधन is unnecessarily angry towards सञ्जय who is telling what is only proper (युक्तः वादः युक्तवादः + इन् = युक्तवादी). He adds that if दुर्योधन would be his usual self (प्रकृतिम्-स्वभावम्–आपद्यते=आपद्यते) instead of being upset the way he was, he (धृतराष्ट्र) would say what was proper for दुर्योधन to do. 'Even now your honour (भवान्) should conclude a treaty with युधिष्ठिर on terms (पणबन्ध) desired by [you]

अभीप्सित). V, 5, 13–18 दुर्योधन finds it difficult to accept the instruction. Gāndhāri's helplessness due to her affection for her sons and the childishness (बालिशत्व) of संजय were intelligible. How was there an infatuation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वरः lit. heart–fever) *arising out of the death of* sons is prevailing over you. When he had all his brothers alive, दुर्योधन did not ask for peace. He turned down the offer of peace sponsored by Vāsudeva. *Now* with भीष्म, द्रोण no more, with the younger brothers killed, how could दुर्योधन ask for peace *just for his own body* out of affection for his own person—a matter of shame (व्रीडा) to a *noble* person? This is not going to have a happy end (अ–सुखावसानम). In fact दुर्योधन is displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (गुरु) i. e. धृतराष्ट्र, asks सञ्जय to solve a difficulty.

(6) Construe : **नृपाः हीयमानान् रिपून् कथं किल संदधते। अहं दुःशासनेन हीनः, पाण्डव : अधुना सानुजः** [अस्ति] (पथ्यावक्त्रम्).

This simple question ought to have suggested itself to संजय 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? *I* am without दुःशासन.' Under the circumstances though I may for argumenet's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1–2 'If I request, युधिष्ठिर will do anything' is धृतराष्ट्र's reply. V, 6. 3–6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting – he is not going to live even if one of them is slain. He, therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7–9 Both संजय and गान्धारी support धृतराष्ट्र's proposal.

(7) Construe: **एकेन** अपि **अर्जुनेन विना पार्थः मरणं प्रतिज्ञातवान्; भ्रातॄणां शते निहते दुर्योधनः जीवितुं विषहते।** दुःशासनशोणिताशनं **तम्** अरिं **भीमं गदाकोटिना भिन्नं** [सन्तम्] **अहं दिक्षु न विक्षिपामि, कृपणः** [सन] **संधिं विदधामि।** (शार्दूलविक्रीडितम्).

दुर्योधन very effectively turns the tables against धृत०, गान्धारी and संजय. युधिष्ठिर has vowed that he would put an end to his life even if *he lost one of his brothers* and I bring myself up to live, दुर्योधन brings himself to live even on *his hundred* younger brothers having been killed! Shall I not kill that enemy,

break him [into bits] by the tip of my mace that भीम who drank दुःशासन's blood ? Shall I not throw him in [all] quarters ? Shall I having become a miserable wretch (कृपणः सन्) make peace ? V, 7, 3-5 गान्धारी knows that दुर्योधन would not change his mind. She speaks of herself and says ' alas, wretched गान्धारी who gave birth to a hundred heroes, in fact gave birth to a hundred sorrows (दुःखशतम्) .' 'दुःखशतं न [पुनः] सुतशतम् [प्रसूता] is an instance of the अपह्नुति अलंकार ('न इदं मुखम अयं चन्द्रः'।) All weep. संजय reminds धृतराष्ट्र and गान्धारी that they had arrived there to console दुर्योधन. धृतराष्ट्र pathetically asks दुर्योधन whom should your mother resort to in the present unfavourable circumstances. दुर्योधन readity answers the question. V, 7, 12 प्राप्तःकालः यस्य तत् प्राप्तकालम -बहु० 'that the time of which has arrived' i. e. that which is worthy of the occasion, *opportune*. प्रति + पद् to step to, to accept प्रतिपत्तुम् is the तुमन्त from the root.

(8) Construe: कलितभुवनाः, भुक्तैश्वर्याः, तिरस्कृतविद्विषः, प्रणतशिरसां राज्ञां चूडा-सहस्रकृतार्चनाः, **अरीन् अभिमुखं घ्नन्तः शतम् आत्मजाः संख्ये हताः। ततः अम्बया सहितः** सगरेण ऊढां **धुरं वहतु** । (हरिणी).

" Hundred sons (आत्मनः जाताः आत्मजाः) have been killed (हताः) in the battle (संख्ये). They were those who had subjugated (कलित) the world (भुवन), they had enjoyed sovereignty (भुक्तम ऐश्वर्यं यैः ते). They had despised (तिरस्कृत) their enemies (विद्विषः). They were killing their enemies standing face to face (अभिमुखम) with them. Along with mother (अम्बया सह), may father shoulder (वहतु) lit. 'carry' the yoke borne [formerly] by Sagara " It is very difficult to grasp the precise point in line 4. Does भट्ट नारायण want to convey 'let धृतराष्ट्र shoulder the responsibility of looking after the empire as was done by सगर in days of yore ? V, 8, 1 ' If this be transgressed (अस्य विपर्यये सति-- if there be the other way round of this the overlord's duty as a *kṣatriya* will be transgressed. V, 8, 2 There is a tumult behind the curtain· V, 8, 3 गान्धारी wants to know the source (कुत्र) of the blast of trumpets (तूर्याणां रसितम्). V, 8, 4 संजय points out This is the place of such big sounds causing fear (त्रास) to the timid people. V, 8, 6-13 धृतराष्ट्र thinks the source of the fearful cry of woe (हाहारवः) must be very serious. दुर्योधन is anxious to get on to the battle-field. गान्धारी wants to be consoled for a while (मुहूर्तं तावत्). धृतराष्ट्र is *very keen* on **दुर्योधन**'s finding out after thinking a secret (रहः) means of striking (प्रतीघातस्य उपायः) the enemy, though दुर्योधन is bent on fighting

against the enemy. But as is brought out by the verse that follows, दुर्योधन rejects this proposal of his wily father whose blindness has prompted him to stoop even so low as this viz., thinking of disposing of the enemy by a secret means – not in a straight fight.

(9) Lines 1 & 2 Construe: **प्रत्यक्षं हतबान्धवाः परे मे रहः हन्तुं न योग्याः। तैः इव यत् रणे प्रकाश्यं न कृतं तेन कृतेन वा किम्।** (शार्दूलविक्रीडितम्).

दुर्योधन hates the idea of doing away with the enemies secretly. They killed my kinsmen openly (प्रत्यक्षम्) – while I was seeing. They ought not to be killed by me secretly (रहः). 'What use is my doing that (तेन कृतेन वा किम्) which, like them, I do not do openly प्रकाश्यम्) ?' — he asks. V, 9, 1–2 गांधारी points out that दुर्योधन is all alone.

(a) Lines 3 & 4 Construe : **एकः अहं भवतीसुतक्षयकरः।** [हे] **मातः अरथः कियन्तः** [सन्ति]। **केवलं दैवं साह्यम् ऐतु,** अधुना **मेदिनी** [**निष्पाण्डवा**] [**भविष्यति**]।

'*One*' does not really present any difficulty. 'Alone' he killed all her other sons (भवत्याः सुतानां क्षयकरः). Only let fate come as a help (साह्यम् ऐतु – this latter being imperative 2nd person sing. of आ + इ to come). The earth (मेदिनी) [will be] void of पाण्डवs (निर्गताः पाण्डवाः यस्याःसा निष्पाण्डवा). V, 9, 1–3 There is a tumult behind the curtain. Some one wants to report to the lord of the Kauravas the great slaughter (कदन) that has started (प्रवृत्तम्). It is no use turning one's face away from what is unfavourable or not liked (अप्रिय). For, what is suitable to the time (कालस्य अनुरूपम्) has now to be done as a counter – measure (प्रति–वि–धातव्यम्).

(10) Construe : त्यक्तप्राजनरश्मिः पार्थाङ्कितैः मार्गणैः अङ्किततनुः, स्यन्दनवर्त्मनां परिचयात् वाहैः शनैः आकृष्यमाणः, अङ्कपतेः वार्तां पृच्छद्भ्यः विलोचनजलैः आवेदयन् **शल्यः** कुरून् शल्ययन् **शून्येन एव रथेन शिबिरं याति**। (शार्दूलविक्रीडितम्).

शल्य is going (याति) to the camp (शिबिरं) with the chariot (रथेन) which is void (शून्येन) [of the owner, the warrior]. He has cast off the whip (त्यक्तः प्राजनः येन) and the reins (रश्मयः च येन सः त्यक्तप्राजनरश्मिः). He has his body (तनुः) all marked (अङ्कित) by arrows (मार्गणैः) bearing the name of अर्जुन (पार्थाङ्कितैः). He is being slowly (शनैः) dragged (आकृष्यमाणः) by the horses (वाहैः) out of familiarity (परिचयात्) with the track (वर्त्मन.) of the chariot [i. e. शल्य is not directing or driving the horses at all and yet acquainted as the horses are with the usual track leading back to the camp, they slowly are going back to the *s'ibira*].

S'alya is communicating (आवेदयन् lit. causing to know) the news regarding the king of Aṁgas (i. e. Karṇa) by his [copious] tears from the eyes (विलोचनयोः जलैः) to such persons as are asking (पृच्छद्भ्यः). His chariot is void i. e. whitout Karṇa in it. S'alya thus is pricking people with a dart (शल्ययन्) i. e. causing them pain.' This verse is a good example of graphic description or word – picture. Sanskrit Sāhityas'āstra accepts graphic descriptions of *children*, lower *animals*, etc. alone as examples of स्वभावोक्ति [But *if the graphic nature of the description be accepted as the criterion*, this verse can be regarded as falling in that category]. भट्ट नारायण's fondness for श्लेष or paranomasia is evident. शल्यः शल्ययन् is an instance of the type of 'अविनयनौकर्णधार कर्ण' (Act IV) or of 'न रथः। मनोरथः अपि' which occurs in an earlier Act. V,10,1–2 उद्घोषितम् has been caused to be declared, announced अ–विस्पष्टम् not quite distinct. अशनेः (विद्युतः) पातः (fall) इव दारुणम् 'terrible like the crash of lightning'. Duryodhana is full of apprehension. He shouts out for a servant. The charioteer enters in confusion and declares 'alas! we are undone!' and throws himself down (पातयति). On all pressing him to tell [what has happened] he does so :

(11) Construe : मनोरथम् इव **कर्णस्य शून्यं रथम् अधिरूढेन शल्येन** शल्येन यथा **प्रविशता अयं जनौघः मूर्च्छितः**। (आर्या).

This concourse of people (जनानाम् ओघः lit. stream [ओघ] of people) has got itself thrown into a swoon as by a dart that is entering (प्रविशता), by i. e. on account of S'alya who has mounted on the vacant (शून्य) chariot of कर्ण; like कर्ण's cherished desire [which also is to no purpose or शून्य] and is entering [the concourse]. There is अनुप्रास in the verse. **रथ, मनोरथ, शल्येन** यथा **शल्येन** make this clear. रथ–मनोरथ श्लेष is repeated for a second time. V, 11, 2–3 दुर्योधन loses consciousness to learn of the death of कर्ण and his mother गान्धारी tries to restore consciousness to him (जात, समाश्वसिहि, समाश्वसिहि). V, 11, 4 संजय too joins गान्धारी in the effort to bring दुर्योधन back to conciousness. The news of कर्ण's death is the greatest shock दुर्योधन has received. He had expressed a desire that Karṇa and he *together* should leave the mortal world *after* having destroyed the enemies — Pṛthā's sons and done their duty by the departed (Vide IV, 13 page 130). But all that is now a matter of

the past. धृतराष्ट्र has been able to guage the magnitude of the loss - दुर्योधन has sustained as is evident from the verse that follows.

(12) Construe: भीष्मे द्रोणे च निहते यः **आलम्बनम् आसीत् सः** मे पुत्रस्य प्रियः सुहृत अयं **राधेयः अपि हतः**। (पथ्यावक्त्रम्).

" He who was the resort (आलम्बनम्) on भीष्म and द्रोण having been killed – that dear (प्रियः) friend (सुहृत्) of my son – son of Rādhā (Rādeyaḥ) [i. e. Karṇa]– too (अपि) has been killed." V, 12, 1 धृतराष्ट्र next addresses 'accursed' (हत lit. killed, undone) fate as follows in verse 13.

(13) Construe: अन्धः अनुभूतशतपुत्रविपत्तिदुःखः भार्यया सह शोच्यां दशाम् उपगतः अहं हि **अस्मिन्** अशेषितसुहृद्गुरुबन्धुवर्गे **दुर्योधने अपि भवता निराशः कृतः**। (वसन्ततिलका)

I, who am blind (अन्धः), who have experienced (अनुभूत) the grief (दुःख) of the death (विपत्ति) of hundred sons, who have got myself reduced to a pitiable (शोच्यां lit. worth being grieved for) condition (दशाम्), have been rendered hopeless (निराशः – निर्गता आशा यस्य सः) by you in respect of दुर्योधन too, here (अस्मिन्), who has the entire group (वर्ग) of his friends (सुहृद्) and elderly persons (or preceptors) [such as द्रोण, भीष्म etc.] totally destroyed (lit. with not one from among them remaining अ – शेषित). अनुभूतं शतपुत्राणां विपत्तेः दुःखं येन सः — बहु० न शेषितः सुहृदां गुरूणां च वर्गः समूहः यस्य सः — बहु० What धृतराष्ट्र means is that as दुर्योधन is in no mood to listen to him and make peace with युधिष्ठिर, he (दुर्योधन) too is sure to go along the same path as his brothers and friends. दुर्योधने अपि निराशः कृतः is a पर्यायोक्त for दुर्योधनस्यापि समरे अवसानं भवितव्यम् इत्यस्मिन्विषये न कोऽपि संदेहः. The पर्यायोक्त is an instance of euphemism. It is interesting to see that the first thing that दुर्योधन does on having recovered consciousness लब्धा संज्ञा येन सः–बहु.) is to address himself to कर्ण [whom he imagines to be standing in front of himself].

(14) Construe : **अयि कर्ण**, मयि स्थिरां मुदम् उद्गिरन् इव **मे कर्णसुखदां गिरं प्रयच्छ**; हे वृषसेनवत्सल **सततावियुक्तम्** अकृताप्रियं प्रियं **मां विहाय यासि**। (मञ्जुभाषिणी).

" O Karṇa, sprinkling (उद्गिरन् lit. uttering, sending out) firm (स्थिरां) delight (मुदम् from मुद् f.) on me as it were (इव) do you vouchsafe (प्रयच्छ imperative second person sing. of प्र+दा) to me words (गिरम्) giving delight to the ears. O you so very affectionate towards [your son] Vṛṣasena, you are going (यासि–2nd person sing. of the present tense of या to go) having abandoned (वि+हा to abandon, of which विहाय is the ल्यबन्त or absolutive) me, ever

(सतत) not separated (अ—वियुक्तं) i. e. united [with you and] dear (प्रियं) [to you]. The adjectives सततावियुक्तम् अकृताप्रियं (न कृतम् अप्रियं येन one who has not done anything not liked by you) and प्रियं qualifying माम् are significant. They bring out the *impropriety* of Karṇa's having abandoned दुर्योधन. The latter was *dear* to कर्ण, never [before] separated from him and had not done anything not liked by कर्ण. And yet कर्ण thought it fit to abandon दुर्योधन. Oh how unkind! Perhaps '**वृषसेनवत्सलता**' brought out by the vocative, 'वृषसेनवत्सल' in line 4 explains कर्ण's conduct. *Affection for one's son is wont to prove stronger than affection for one's friend.* This is the implication of V 13, 4. दुर्योधन falls into a swoon again and all try to help him regain consciousness. The repetition of **कर्ण कर्ण** and **प्रियं** प्रियं is well worth noting as an instance of शब्दालंकार (Cf '**शल्यः** कुरून् **शल्यवन्**' '**न रथं मनोरथम्** अपि' which have already been pointed out at their proper places).

(15) Construe : मम प्राणाधिके **तस्मिन् अङ्गानाम् अधिपे हते उच्छ्वसन् अपि अहं लज्जे**। [हे] **तात, आश्वासे का कथा**।

'When that overlord (अधि–प) of the Aṁgas has been killed—overlord of the Aṁgas– who was more to me than [even] my life (प्राणेभ्यः अधिके). I am ashamed (लज्जे) even as I breathe (उच्छ्वसन अपि). O father! what talk of consolation (आश्वास) [can be there]?' This means *now* consolation is what cannot be had. Loss of Karṇa is the loss of all–in–all to दुर्योधन. It may be pointed out that भट्ट नारायण has given the stage–direction पुनर्मोहमुपगतः at the end of V, 14. There is another viz. सर्वे समाश्वासयन्ति that follows it. Apparently we are to *read between* the lines and understand that the efforts of all in bringing दुर्योधन back to consciousness are crowned with success and दुर्योधन is **पुनर्लब्धसंज्ञः**, though भट्ट नारायण has not conveyed this in so many words. Otherwise how could दुर्योधन utter V, 15? V, 15, 1 'अपि च'—'moreover' this is to strengthen what is contained in V, 15.

(16) Construe : **शोच्यम् अपि** शत्रुहतं तं वत्सं दुःशासनं **बन्धुवर्गं च अधुना न शोचामि**। **येन** तु **कर्णे** अति दुःश्रवम् **असाधु कृतं समरे तस्य जनस्य निधनम्** [अहं] **कर्तास्मि**। (वसन्ततिलका).

I shall not (lit. do not) grieve (शोचामि = शोचिष्यामि that dear दुःशासन killed by the enemy as also the group (वर्ग) of brothers (or relatives), though (अपि) worthy of being grieved for (शोच्यम्). But one by whom (येन) an evil (असाधु) very diffi-

cult [i. e. painful] to hear has been perpetrated against (lit. done to कृतं) Karṇa,— of that person (तस्य जनस्य) I shall bring about (कर्ताऽस्मि) the annihilation (निधनम्) in battle (समरे). " Naturally when दुर्योधन has no time even to grieve for his brothers who are worthy of being grieved for and when his sole concern is putting an end to the life of the person who brought about the cessation of Karṇa's life, how can दुर्योधन be expected to be consoled or comforted ? V, 16, 1-2 गान्धारी asks दुर्योधन to check (शिथिलय-cause to be slack, slacken) the flow of his tears (बाष्पाणां मोक्षः lit. release i. e. flow-प्रसरः-of tears). V, 16, 3 धृतराष्ट्र paraphrases शिथिलय by 'परिमार्जय' (wipe out, wipe off) and 'बाष्पमोक्षम्' (which incidentally is a Sanskritism for ' मुक्तान् बाष्पान् ') by 'अश्रूणि'.

(17) Construe : **माम् उद्दिश्य प्राणान् त्यजन् [कर्णः] केनचित् न निवारितः । तत्कृते त्यजतः दीनस्य मे बाष्पं किं वार्यते ।** (पथ्यावक्त्र)

Duryodhana feels that people are not showing due appreciation of what Karṇa did for him (दुर्योधन). ' He was not warded off (न निवारितः) by any one when he was *abandoning his* [very] *life* (प्राणान्) for my sake (माम् उद्दिश्य lit. with reference to me). Why are [just] *tears* of me, a helpless (दीन) person, being warded off, — tears which I am shedding for him ? ' Those who want दुर्योधन to check the flow of his tears for कर्ण who laid down his life for दुर्योधन are according to him showing an utter lack of the sense of proportion. They are practically preventing दुर्योधन from being grateful. कर्ण parted with his life for the sake of दुर्योधन . Poor दुर्योधन is not allowed to shed even tears for his friend. How strange ? V, 16, 1 इदं कर्म = कर्णनाशः It is worth noting that दुर्योधन characterises this act as अ-संभवनीय, ' what never was regarded as possible ' and ' अस्मत्कुलस्य अन्तकरणम् ' ' putting an end to our family'. This is consistent with the importance that दुर्योधन attached to कर्ण's valour. कर्ण being no more was the same thing as an end being put to the Kuru family. The charioteer, not knowing anything for certain, tells what he has heard people say (एवं **किल** जनः कथयति ' so *they say*, people tell) :

(18) Construe : तस्य चक्रायुधसारथेः **इन्द्रसूनोः** अस्मत्सेनाकृतान्तस्य **शरैः किल भूमौ निमग्नचक्रः निहतः** । (आर्या).

'The report goes (किल) that [Karṇa] who had his wheel sunk (नि - मग्न--p. p. p. नि + मस्ज् to sink) in earth was killed by the arrows

(शरैः) of that one with the 'wheel-weaponed' (चक्रम् आयुधं यस्य सः **चक्रायुधः** वासुदेवः कृष्णः वा सारथिः यस्य सः –बहु० तस्य चक्रायुधसारथेः) as his charioteer, the son of Indra (इन्द्रस्य सूनुः), the god of death (कृतान्त) to our army.' भूमौ निमग्नचक्रः is an instance of सापेक्ष समास as भूमौ has to be connected with निमग्न in निमग्नचक्रः. भूमिनिमग्नचक्रः would be the regular form of the compound. But as it is 'भूमौ निमग्नचक्रः' is *not wrong* according to 'सापेक्षत्वेऽपि गमकत्वात्समासः।' Here there is an allusion to कर्ण having been cursed by a ब्राह्मण whose cow कर्ण unwillingly killed to the effect that the wheel of his chariot would sink in earth while he would be fighting against his adversary.

(19) Construe : कर्णाननेन्दुस्मरणात् **क्षुभितः शोकसागरः मे क्रोधजेन शिखिना** वाडवेन इव **पीयते**। (पथ्यावक्त्रम).

दुर्योधन says 'the ocean of my grief (शोकः एव सागरः) agitated by the recollection (स्मरण) of the moon in the form of Karṇa's face is being drunk by fire arising out of my wrath — as (इव) by submarine (वाडवेन) fire (शिखिना to be construed with the उपमान 'वाडव').' What दुर्योधन means is this viz., grief is an ocean which surges high at the recollection of the moon in the form of Karṇa's face. कर्णाननम् एव इन्दुः, शोकः एव सागरः are रूपक s. He further states that this is being drunk (पीयते) by fire (शिखिना – शिखा ज्वाला अस्य अस्ति इति शिखी वह्निः) arising out of my anger (क्रोधाज्जायते इति क्रोधजः तेन). This conveys that दुर्योधन's anger is fire which consumes the upsurging ocean of grief. There is an उपमान (standard of comparison) mentioned in line 2nd viz., वाडव or submarine fire. Ocean is in mythology regarded to have its waters consumed by a fire in it. It is called वाडवः वडवायाः अयम्। It has a *mare's* head. By the mouth of this huge mare does all sea-water get itself consumed. Here an allusion to the story of और्व who practised penance to punish कार्तवीर्यs to such an extent that the flame of the fire of his wrath would have consumed the entire world–and who threw the same into the ocean at the request of his Pitṛs is to be understood as being intended by the author. In the Ādi-parva of the Mahābhārata there is the story given in all its details. The हरिवंश gives a slightly different version. 'क्रोधजेन शिखिना वाडवेन इव' contains a simele in it. Thus there are both रूपक and उपमा contained in the verse.

(20) Construe : **अयं शोकजन्मा ज्वलनः** दुःसहः [सन्] **मां दहति। समानायां विपत्तौ मे संशयितः रणः वरम्।** (पथ्यावक्त्रम्).

'Fire arising out of grief (शोकात् जन्म यस्य सः शोकजन्मा ज्वलनः अग्निः इत्यर्थः) here, being difficult to bear (दुःसहः) burns me. When the calamity is equal [under either circumstance i. e. if I allow myself to be consumed by grief-fire and if I go to the battle-field to fight] battle-field *regarding which there is a doubt* [or uncertainty] (संशयः अस्य जातः इति संशयितः) is preferable (वरम्) from my view-point.' The gist of दुर्योधन's argument is—' if I remain here without fighting against the enemy grief for my departed friend will give rise to a fire which will definitely burn me down to ashes; if I go to the battle-field it is as likely that *I shall kill the enemy* as *that I shall not*'. This alternative where my death is not a certainty and thus is संशयित is better than the first. For शोकदहन necessarily will burn me down. V, 20, 1 धृतराष्ट्र embraces दुर्योधन and addresses him in a manner overwhelmed with grief. The old man weeps (रुदन्) and says what follows in V, 21.

(21) Construe : [हे] **तनय, साहसेषु संशयः** सत्यं **भवति** भीमं **भीमम् उत्प्रेक्ष्य एतत् हृदयं द्रवति**। [हे] **मानशौण्ड ते चेष्टितम् अनिकृतिनिपुणम्, अरीणां संगरं छलबहुलम्** [अस्ति इति] **हा हतः अस्मि**। (मालिनी).

"[Dear] son (तनय), to be sure (सत्यं) in adventurous acts (साहसेषु) there is doubt [i. e. apprehension of serious consequences]. Having thought of (उत् + प्र + ईक्ष् absolutive is उत्प्रेक्ष्य) of the terror-striking (भीमं = भयकरम्) Bhīma, my heart melts (द्रवति). O you who are well known (शौण्ड) for your pride (मान), your action (चेष्टितम् = चेष्टनम् = व्यापारः according to नपुंसके भावे क्तः from 'चेष्ट्' to act) is not skilled or clever (निपुण) in treachery (निकृति), [while] the enemy's (अरीणां=पाण्डवानां) warfare (संगरम्) is full of (बहुल) deception (छल=कपट, कैतव).' Lines 3–4 explain why धृतराष्ट्र weeps. He can visualize, even though bereft of the sense of vision, what would happen if दुर्योधन stepped on the battle-field. The enemy he has to fight is notorious for *deception* (it was with deception that warriors of eminence like भीष्म and द्रोण were disposed off by the पाण्डवs). दुर्योधन is reputed for his pride. He would *not* practise any deception. 'I am, on this account (इति) undone!' says धृतराष्ट्र. In the first two lines धृतराष्ट्र takes up what दुर्योधन had stated in verse 20 'रणः **संशयितः** वरम्.' Yes, to be sure it is true of adventures ('रण' is one of them) that there is a doubt i. e. either possibility viz., (a) that one may win, (b) or that one

may lose. But in line 2 (verse 21) धृतराष्ट्र points out that in the present context (b) is out of question. To think of भीम who is 'भीम' or 'भयकर' is to be frightened. One's heart melts i. e. one gets unnerved at the mere thought of this adversary [— this was quite natural on the part of धृतराष्ट्र whose son दुःशासन was already killed by भीम and whose blood that literally 'भीम' enemy drank in the presence of the soldiers on either side]. 'शौण्ड' literally is मत्त — one who helps himself liberally with an intoxicant ('शौण्डिकापणमेव गच्छामः' S'akuntala Act VI 'let us go to just a wine-seller's'). Now such a person is only naturally known by many. In fact he becomes notorious. Here is a curious phenomenon from the point of view of the students of the *bhāṣ'astrā* that a word originally conveying a 'notorious' person is later understood to convey one who is welknown. The logic of the use of the word in such a sense is this; even a *notorious* person is well known by a large number of people. Later 'notoriety' is dropped and only the fact of being known is concentrated upon Thus शौण्ड = प्रसिद्ध. दुर्योधन is known for his pride. He would go to the battle-field and fight like a hero. He would not employ any mean tricks such as were resorted to by the enemies. Use of S'ikhaṇḍi, even Yudhiṣṭhira saying '*As'vātthāmā hataḥ*' and then adding in a low tone '*gaja iti*' are devices to which दुर्योधन would not stoop. The result is obvious. The enemy is bound to have his heart's desire fulfilled. धृतराष्ट्र's exclamation 'alas! I am undone!' is perfectly natural against this backrground. V, 21, 4 गान्धारी's fear is the same. सुतशतकृतान्तेन वृकोदरेण i. e. सुतशतस्य अन्तकेन भीमेन समं समरं युद्धं मार्गयसे (you are seeking battle with that veritable Death to my hundred sons)! V, 21, 3 दुर्योधन does not even want to hear the name of भीम ('तिष्ठतु तावत् वृकोदरः।').

(22) Construe : **येन पापेन** मे हृदयस्य मनोरथः सर्वाङ्गचन्दनरसः नयनामलेन्दुः [हे] **अम्ब**, तव पुत्रः [हे] तात, तव नयैकशिष्यः **कर्णः हतः, तत्र** सपदि **शराः पतन्तु**। (वसन्ततिलका).

"Let arrows fall instantaneously (सपदि = झटिति) on that one (तत्र = तस्मिन्) — by whom (येन), the sinful one (पापेन), the heart's cherished desire (मनोरथः) of my heart (मे हृदयस्य), sandle - juice चन्दनरसः) [i. e. as cool as sandle-paste] to all my limbs [i. e. the whole of my body सर्वाणि अङ्गानि तेषु चन्दनरसः], the spotless (अमलः) moon (इन्दुः) to my eyes (नयनयोः) and your son, o mother, your sole (एक)

i. e. distinguished (श्रेष्ठ) pupil (शिष्यः) in polity (नयः = नीतिः = राज-नीतिः), o father, — [i. e.] Karṇa has been killed. From the verse it is clear that दुर्योधन feels most for कर्ण. He wants अर्जुन to be the target of his arrows without any loss of time as that sinful wretch (पापः) killed Karṇa. कर्णः एव मनोरथः, कर्णः एव चन्दनरसः, कर्णः एव नयनामलेन्दुः are obviously रूपकs. 'तव **नयैकशिष्यः**' is a significant epithet of कर्ण like मे मनोरथः etc. The verse thus is an instance of the परिकर अलंकार. V, 22, 1–9 दुर्योधन wants to waste no time. He tells his charioteer to bring the chariot quickly — or if he (the charioteer) be afraid of पाण्डवs 'with the mace alone as my helper (गदा – मात्र – सहायः) I shall descend on the battle-field.' दुर्योधन's resolve (व्यवसाय from वि + अव + सो to decide, determine) is regarded by धृतराष्ट्र as one that is sure to consume them. He, therefore, asks दुर्योधन to appoint some one as the Commander–in–chief of the army. दुर्योधन says one has already been appointed (lit. sprinkled–*with holy water*). धृतराष्ट्र) asks 'who? – S'alya or As'vatthāman?' Sanjaya is pained (हा कष्टम्) to learn that धृतराष्ट्र's hope that पाण्डवs will be vanquished is dependent on शल्य.

(23) Construe : भीष्मे गते, द्रोणे हते, कर्णे विनिपातिते च **शल्यः पाण्डवान् जेष्यति** [**इति** एषा] **आशा** [हे] **राजन् बलवती** [खलु अस्ति] (पथ्यावक्त्रम्).

'Very strong is your hope, O king, that on Bhīṣma having gone, on Droṇa having been slain, on Karṇa having been caused to fall [dead on the battle–field], *S'alya* [of all persons] will conquer the पाण्डवs". V, 23, 1 दुर्योधन asks what good is either शल्य or अश्वत्थामन्?

(24) Construe : कर्णालिङ्गनदायी वा पार्थप्राणहरः अपि वा **अयम् आत्मा** अनि-वारितसंपातैः **अश्रुवारिभिः** [अभिषिक्तः अस्ति]। (पथ्यावक्त्रम्).

'Here my own self (आत्मा) [*has been sprinkled*] with tear–waters, the flow of which has not been checked (न निवारितः संपातः येषां तानि अनिवारितसंपातानि–ब० अश्रुवारीणि तैः साधनीभूतैः) — my own self or being that will give (दायी used proleptically 'one that *will* give') an embrace to कर्ण 'or as another alternative will deprive पार्थ i. e. अर्जुन of his life'. दुर्योधन conveys that seeking for any other person was unnecessary. He had sprinkled himself as the सेनापति with holy water of no rivers but with his incessantly flowing tears. The consequence was not difficult to predict. Either he would embrace कर्ण [in the yonder world] or he would deprive अर्जुन

of his life. 'हतो वा प्राप्स्यामि कर्णं जित्वा वा हनिष्यामि पार्थम्' कर्णालिङ्गनदायी is a euphemistic expression as कर्ण is no more. But incidentally this also brings out that दुर्योधन's highest happiness is embracing his dearest friend कर्ण. 'Whether I win or lose, either way I shall be happy. Winning would mean getting rid of the hated पार्थ. Losing would mean being in close company with my alter ego कर्ण.' — This is the thought present to दुर्योधन's mind. 'अनिवारितसंपातैः' may be regarded as bringing out the superiority of waters दुर्योधन has decided to use for his own सैनापत्याभिषेक. Waters of holy rivers howsoever profuse will have their संपात terminated. *'Tears from my eyes are flowing on unchecked'*. V, 24, 1–4 Evidently this is भीमसेन accompanied by अर्जुन who is shouting behind the curtain. 'Don't be afraid of us. Tell us *where* is Suyodhana [at present].' Naturally धृतराष्ट्र, गान्धारी, दुर्योधन, संजय — all are confused to hear this [unexpectedly] (सर्वे ससंभ्रमम् आकर्णयन्ति). V, 24, 5 In confusion does the charioteer of दुर्योधन enter (he had gone out to get his master's chariot ready) and acquaints the *'long lived one'* ('आयुष्मन्' is the term that a charioteer is to use while addressing his master, the warrior for whom he is driving the chariot) with the arrival of the two sons of पृथा, भीम and अर्जुन on the scene.

(25) Line 1 Construe : **एकरथारूढौ त्वाम्** इतः ततः **पृच्छन्तौ प्राप्तौ**। 'The two have arrived (प्राप्तौ) who have mounted on the same chariot and are asking about you here and there' V, 25 (line 1), 1 'who, who' all ask. The charioteer replies:

(25) Line 2 Construe : **स कर्णारिः सः च** क्रूरः वृककर्मा **वृकोदरः**। (पथ्यावक्त्रम्)

'That notorious (सः) enemy of कर्ण and that cruel Vṛkodara of acts like those of a wolf' (वृकस्य कर्माणि इव कर्माणि यस्य सः वृककर्मा) V, 25, 1–2 गान्धारी is full of apprehension and asks दुर्योधन 'what is to be done now (lit. here)?' दुर्योधन says '*why*? my mace is there just very near.' V, 25, 4–5 दुर्योधन wants the charioteer to take धृतराष्ट्र and गान्धारी back to the camp. He wants the सूत to use the chariot for the purpose. Personally दुर्योधन is glad that 'the persons who would remove his grief' have arrived. He is confident he would be able to smash the enemy by offering to दुर्योधन this opportunity would remove दुर्योधन's grief. V, 25, 6–7 धृतराष्ट्र wants to ascertain the purpose (भाव lit. feeling) or intention of the visitors दुर्योधन does not approve of this. 'What is the use of this knowing of their purpose?' he

asks. V, 25, 8–9 Meanwhile both the पाण्डवs enter भीम continues addressing the dependents of सुयोधन (i. e. दुर्योधन) and asking them why they are moving in a disorderly (अयथातथम्) manner. He says there is no reason why they should be afraid of them (भीम and अर्जुन).

(27) Construe: द्यूतच्छलानां कर्ता, जतुमयशरणोद्दीपनः सः अतिमानी कृष्णाकेशोत्तरीयव्यपनयनमरुत् यस्य पाण्डवाः दासाः [अभवन्], दुःशासनादेः अनुजशतस्य गुरुः, अङ्गराजस्य मित्रम् असौ **राजा दुर्योधनः क्व आस्ते** [आवयोः] **कथयत न रुषा** [अपि तु] **द्रष्टुम** [आवाम] **आगतौ स्वः**। (स्रग्धरा).

'Tell us (कथयत) where is that *king* दुर्योधन the author (कर्ता) of the deceitful tricks of gambling (द्यूतच्छलानां), the enkindler (उद्दीपनः) of the house (शरण) full of lac (जतु – मय), extremely proud, the wind (मरुत्) in the act of tossing away (विशेषेण अपनयनम्) of the hair (केश) and the upper garment (उत्तरीय) of द्रौपदी (कृष्णा) — he whose *slaves* the पाण्डवs were the *elder* brother (गुरु) of a hundred younger brothers with दुःशासन as the first (दुःशासनः आदौ यस्य तत् दुःशासनादि अनुजानां शतं तस्य). Not in anger (न रुषा instru. sing. of रुष् 'anger') [but just] to see [him and his parents] have we two come (आगतौ स्वः)'. दुर्योधन is identified with कृष्णायाः केशानाम् उत्तरीयस्य (च) व्यपनयने **मरुत्**. This is an instance of रूपक as there is अभेद between the उपमेय (दुर्योधन) and the उपमान (मरुत्).

V, 26, 1 उपक्षेपः = उपन्यासः introduction. दारुणः terrible (from the root दॄ to tear). V, 26, 2 Sanjaya's observation is apt from the point of view of धृतराष्ट्र and दुर्योधन. कृतं निःशेषं विप्रियं (what is not liked, what is hated) यैः ते कृतनिःशेषविप्रियाः those who in respect of their acts have *done* everything harm or injury. संप्रति = अधुना now. 'वाचा व्यवस्यन्ति' are *doing* it with words. Sanjaya means 'the पाण्डवs are not content with having done harm with deeds, they want to do it now with words [as well]. It was with that purpose that भीम used the many phrases that qualified दुर्योधन in V, 26. V, 26, 3 दुर्योधन wants संजय to convey to, भीम and अर्जुन 'here does he stand'. "**दुर्योधन** *is neither ashamed nor afraid of what he did; here he faces you*" is his purport.

V, 26, 6 अर्जुन whose mental make-up is different from that of भीमसेन cannot bring himself to tormenting or causing distress again (भृशम्) to the 'old parents' already tormented by grief for their sons. He proposes to go back. V, 26, 8–10 भीम does not like अर्जुन's being so very full of concern for धृतराष्ट्र and गान्धारी. 'O fool!' he says 'good behaviour (सदाचारः) ought not to be transgressed'. Having come

so close to the parents going away without saluting them would be the height of impropriety (न युक्तम्)'. अभिवाद्य having saluted – absolutive of अभि + वाद्, न अभिवाद्य is अनभिवाद्य. भीम may be nay is a believer in 'tit for tat'. *Yet he observes decorum all right.* अथवा तिष्ठ is significant. He changes his mind (अथवा) and decides to go into the presence of धृतराष्ट्र and गान्धारी and salute them after having made them hear (विशेषेण यथा स्यात् तथा श्रावयित्वा, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe : यत्र ते सुतैः सकलरिपुजयाशा बद्धा, यस्य गर्वेण लोकः तृणम् इव परिभूतः, तस्य राधासुतस्य रणशिरसि निहन्ता **अयं मध्यमः पाण्डवः, पितरौ वां प्रणमति** । (मालिनी).

'Here doth the middle पाण्डव (i. e, middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) i. e. अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वां) [my] parents (पितरौ)–the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (कर्ण) at the fore-front (lit. head शिरसि) of battle – that son of राधा on whom (यत्र = यस्मिन्) was fixed (बद्धा) the hope (आशा) of victory over all enemies (सकलरिपुजय — सकलानां रिपूणां जयः तस्य आशा) by your (ते) sons (सुतैः), by whom (lit. of whom) the world (लोकः) was treated with contempt (slighted परि + भू to insult परिभूतः is p. p. p. from the root) as [a blade of] grass (तृणम् इव) on account of his pride – यत्र आशा बद्धा, यस्य गर्वेण लोकः परिभूतः **तस्य राधासुतस्य रणशिरसि** निहन्ता — all the words in the phrase qualifying कर्ण as well as मध्यमः पाण्डवः are significant. There is परिकर अलंकार contained in the verse. पितरौ वां = पितृत्वात् वां. Thus in line 4 there is काव्यलिङ्ग or हेतु.

(28) Construe: चूर्णिताशेषकौरव्यः दुःशासनासृजा क्षीबः सुयोधनस्य ऊर्वोः भङ्क्ता **अयं भीमः शिरसा अञ्चति** । (अनुष्टुप्).

Bhīmasena prefers to be brief. चूर्णिताः अशेषाः (all) कौरव्याः (Kauravas) येन सः – one who has pounded (चूर्णित—lit. reduced to a powder) all Kauravas. दुःशासनस्य असृजा रुधिरेण क्षीबः मत्तः i. e. intoxicated. The first line contains two phrases giving to know what भीम has *done* already. The phrase in the first half of the second line brings out what भीम *is going to do* in the immediate future सुयोधनस्य ऊर्वोः भंक्ता–the breaker of the thighs of दुर्योधन. भङ्क्ता is used proleptically ('वर्तमानसामीप्ये वर्तमातवद्वा'). It is evident that *strict* logic cannot be applied

to भीमसेन's utterance. If he is 'चूर्णित-अशेष-कौरव्यः,' where is the need for breaking the thighs of सुयोधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजशत is only a **स्थूलदृष्ट्या** *correct* phrase, similarly अशेष = एकशेष. V, 28, 1–3 धृतराष्ट्र is *offended* by भीमसेन's matter-of-fact declaration that he would break दुर्योधन's thighs. This doing harm (अपकृतम्) to or injuring the enemy (सपत्न = शत्रु) is *not* what has been done by *your honour alone* (भवता एव). So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (समरे विजयिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उद्वेजयसि) by this kind of boastings (विकत्थनाभिः)?' V. 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अलं मन्युना 'enough of anger'). Bhīma's boast is a *re-action* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

(29) Construe : तव सदसि यैः नृपैः पाण्डवानां वधूः कृष्णा केशेषु कृष्टा ते **सर्वे येन** कृशशलभकुलावज्ञया **क्रोधवह्नौ दग्धाः एतस्मात् [कारणात्] भुजबलश्लाघया** न खलु, **दर्पात् अपि न, अहं श्रावये। पुत्रैः पौत्रैः च कृते** अतिगुरुणि **कर्माणि** [हे] **तात त्वम् एव साक्षी** [अभवः]। (स्रग्धरा).

In so far as (येन) all those (ते सर्वे) were burnt down (दग्धाः) with a contempt (अवज्ञा) [worthy] of i. e. deserved by a group (कुल lit. family) of emaciated (कृश) moths (शलभ), in the fire (वह्निः) of wrath (क्रोध) — on this account (एतस्मात्) I *cause* you to hear (श्रावये) not for boasting (श्लाघया) of the strength (बल) of arms, nor again (न अपि) out of pride (दर्पात). The victims of my wrath are those kings by whom Kṛṣṇā (Draupadī) the *bride of* पाण्डवs was *dragged* (कृष्टा) *by her hair*(केशेषु) in *your* assembly (सदसि). That is why I cause you to listen what I have done to them. Father (तात), in regard to the very great deed which was done by your sons and grandsons (पुत्रैः पौत्रैः च) you were yourself (त्वम् एव) the witness. So blame your sons and grandsons for their mis-behaviour gross mis-behaviour instead of blaming me for what you have called my 'boastings.' It is difficult to understand what भट्ट नारायण wants to convey by '**पौत्रैः च**', unless of course it be that भीमसेन means that the पौत्रs *did not prevent* दुर्योधन, दुःशासन from कृष्णाकर्षण. But how could they be expected to do so especially when veterans like भीष्म, द्रोण could not do any thing? V, 29, 1 दुर्योधन answers भीमसेन in V, 30 —

(30) Construe : **तव, तव पशोः** च, **तस्य राज्ञः**. तयोः वा **प्रत्यक्षं** [**युष्माकं**] **भार्या** [अस्माकं] द्यूतदासी **मम** भुवनपतेः आज्ञया **भूपतीनां प्रत्यक्षं केशेषु कृष्टा । ये नरेन्द्रा हताः तैः** अस्मिम् वैसानुबन्धे **किम् अपकृतम्, यद** बाहोः वीर्यातिरेकद्रविणगुरुमदं **माम् अजित्वा एव** [**एष ते**] **दर्पः** । (स्रग्धरा).

दुर्योधन prefaces verse 30 with a question ' why do you, o son of wind, praise (श्लाघसे) your act (आत्मनःकर्ण) worthy of censure (निन्दितव्यं), in the presence of the *old king* ? The *old* king is not your equal. There is no point in boasting before him. ' Your wife was dragged by her hair, right before (प्रत्यक्षं) you-and you o beast (this is addressed to अर्जुन), before that *king* (!) [i. e. युधिष्ठिर] or before those two [i. e. नकुल and सहदेव], nay, in the presence of [all] kings. [What was wrong in that ?] At the command issued by me (मम आज्ञया), the lord of the earth (भुवनस्य पतेः), our *female slave* [won] in gambling was dragged. What wrong was done to you in this [act] which followed in the train of enmity [between you and us, sons of धृतराष्ट्र], by those lords of men who have been killed by you. There is no point in your addressing my old father. There is no point in your having killed those kings who did you no harm. If any body did you harm it was I. There is pride (दर्पः) on your part, even without conquering me (माम् अजित्वा एव) who have a great pride (गुरुः मदः यस्य सः तम्) on account of the riches (द्रविणं द्रव्यं) in the form of excess (अति–रेक from अति + रिच्) of the valour of arms. *Vanquish me and then indulge in this boasting. So long as you have not conquered me the boast is idle.*

V, 30, 1–2 आः is expressive of great displeasure. एष न भवसि *here*, you will not be = you will be no more. दुर्योधन means business. He gets up and angrily desires to strike (हन्तुं) भीम. His old and blind father catches hold of him and makes him sit down (उपवेशयति – 3rd person sing. of the present tense of the *causal* base of उप + विश् to sit). Bhīma *shows* his anger by acting i. e. the actor playing भीम's role does so (भीमः क्रोधं नाट्यति) V, 30, 3 अर्जुन tries to appease भीम. 'There is no use being angry with this one (दुर्योधन)' – he says.

(31) Construe: **कर्मणा न शक्तः** हतभ्रातृशतः दुःखी **एषः वाचा अप्रियाणि करोति** ।**अस्य प्रलापैः** [अस्माकम्] **का व्यथा** । (पथ्यावक्त्रम).

'This one (दुर्योधन) has his hundred brothers killed. Not able(न शक्तः) to do anything in terms of deeds (कर्मणा), he is doing what is not relished by us (अप्रियाणि) by words or *verbally* only. [So long as the words

are devoid of any meaning] what torment is there caused by the ravings (प्र+लापैः) of this one ?'—Evidently none. **प्रलाप**s are never to be taken seriously.

(32) Construe: [हे) **कटुप्रलापिन् यदि** मद्गदाग्रनिर्भिद्यमानरणितास्थनि ते शरीरे **गुरु : विघ्नं न कुरुते** [तर्हि] अहं दुःशासनानुगमनाय **भवन्तम् अत्र एव किं न विशसेयम्** (वसन्ततिलका).

' O you who indulge in bitter (कटु) ravings (प्रलाषः+इन्) ! if the elderly person (गुरुः=धृतराष्ट्रः) were not to (lit. make i. e.) put an obstacle (विघ्नं न कुरुते) in respect of your body which would have its bones (अस्थीनि) rattling or making a crashing noise (रणित) as they would be getting themselves broken (निर्भिद्यमान) by the end (अग्र lit. point, tip) of my mace. why would I not kill (विशसेयम् – potential first person sing, of वि + शस्) you right here (अत्रैव) so as to facilitate your [lit. for your] following Dus's'āsana [in the other world] ? दुःशासनानुगमनाय is euphemistic for मरणादनन्तरं स्वर्गमनाय भीमसेन is apprehending that धृतराष्ट्र would prevent him from killing दुर्योधन on the spot. Otherwise he would have sent दुर्योधन along the path that would have led him to where दुःशासन had already repaired. मम गदायाः अग्रेण निर्भिद्यमानानि रणितानि (producing a crashing noise) च अस्थीनि यस्मिन् तत् मद्गदाग्ररणितास्थि शरीरं तस्मिन् । बहु० V, 32, 11 भीमसेन points out another relevant detail [which दुर्योधन has missed].

(33) Construe : यत् स्त्रीवत् नयनसलिलैः शोकं त्याजितः असि, यत् भ्रातुः वक्षःस्थल-विघटने साक्षीकृतः असि च, युष्मत्कुलकमलिनीकुञ्जरे **भीमसेने** क्रुध्दे [सति] **तव कुनृपते जीवितस्य एतत् कारणम् आसीत्** । (मन्दाक्रान्ता).

' That (यत्) you were made to give vent to (lit. abandon) your grief, woman–like, by means of your tears (नयनसलिलैः), that you were made a witness (साक्षीकृतः—न साक्षी साक्षी संपद्यमानः कृतः साक्षीकृतः) to the tearing (वि–घटने lit. to the unmaking) of your brother's broad chest (वक्षःस्थलस्य) — *this* (एतत्) was the cause (कारणम्) of the life (जीवितस्य) of you a bad king (तव कुत्सितस्य नृपतेः) [even] when भीमसेन the elephant (कुञ्जर) to the lotus–pond of your family was enraged क्रुद्धे)' भीमसेन means to say that दुर्योधन was *allowed* to live so long though he was a bad king, simply because भीमसेन wanted दुर्योधन to shed tears like a woman [on the slaughter of his brothers] and to make him a witness to the tearing open of the broad chest of his [younger] brotherदुःशासन. Only to mete out to you this punishment you richly deserved, were you allowed

to live so long. Otherwise भीमसेन who is an elephant to the lotus-pond of your family would long ago have made short work of you. In line 4 there is a परम्परित रूपक. V, 33, 1–2 दुर्योधन is paying back to भीमसेन the compliments he had received in 'भरतकुलकलङ्क' and 'मूढ'. Duryodhana does not lag behind. He flings भरतकुलस्य अपसद — 'the lowest among those belonging to the भरत family' and 'पाण्डवपशो' (o beast of a पाण्डव) in भीमसेन's face.

(34) Construe: **बान्धवाः** न चिरात् मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणं **रणाङ्गणे सुप्तं त्वां द्रक्ष्यन्ति**। (पथ्यावक्त्रम्)

'Relatives or the kith and kin (बान्धवाः) will before long (न चिरात् 'not after long') see you asleep (सुप्तं 'one who has slept') on the battle field, possessed as you would be of a terrible (भीम = भयकर) decoration or ornament (भूषण) in the form of the braid (वेणिका) in the form of the bones of the chest broken (भिन्न) by my (मद्) mace (गदा). मम गदया भिन्न यद् बक्षः तस्य अस्थीनि वेणिका इव — तत् भीमं (भयकरं) भूबर्णं यस्य सः — बहु० — तम्। दुर्योधन visualises भीमसेन being pulverised by the mace he (दु०) handles. भीम's chest – bones will be broken. They will be the ornament– but awe-inspiring one – that भीम already slain would be wearing. These he would be wearing on having been made to sleep for all time on the battle-field by दुर्योधन. V, 34,. 1 भीमसेन derides दुर्योधन 'if so, you would be [regarded as being] reliable'. 'I would, however, like to tell what is imminent (प्रत्यासन्न)'.

(35) Construe: पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः क्रूरस्य **तव शिरसि श्वः** प्रभाते नृणां दश्यतां **पादम् आधाय** स्थानेन आर्द्रेण त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेन आक्तः [अहं] **स्वयं** भीमं **भूषणम् अनुभविता अस्मि**। (स्रग्धरा).

Bhīma means there is not any the least doubt that he is going to have a terrible ornament on. Only the details are somewhat different from those given by दुर्योधन in verse 34. 'To-morrow (श्वः— adverb of time), early in the morning (प्रभाते–lit. when the day will have dawned प्र + भा p. p. p. प्रभातम् — तस्मिन्), while [all] men will be seeing (पश्यतां नृणां) i. e. in spite of them [much as some of them would like to prevent me, they would not be able to do so], having planted (आधाय—absolutive of आ+धा to put. plant) my foot on the head of you (तव) with your thighs pulverised (संचूर्णिते ऊरू यस्य सः – ब० तस्य संचूर्णितोरोः) by the strokes (आघात) of my heavy (गुरु) mace made to whirl round (भ्रमित) by my brawny (पीन) arms (भुज) and

being smeared (अक्त : p. p. p. of अञ्ज्) up to (आ) the very tips (अग्र) of my nails (नख) by the sandal-paste (चन्दन) in the form of blood (असृक्) oozing (गलत) as a result of the tearing open (उद्+दलनम्) of the circle of brothers (भ्रातृणां चक्रम्) with you as the head (त्वन्मुख्य–त्वं मुख्यः यस्य तत)––sandal paste or ointment (चन्दनेन) which would be co-agulated (स्त्यान) and wet (आर्द्र)—I shall *myself* (स्वयं) enjoy (अनुभविता अस्मि) a dreadful (भीमं = भयकरं) decoration (भूषणम्). Thus with the important changes **स्वयम्** अनुभविता अस्मि and 'स्त्यानेनाद्रेण त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्**चन्दनेन** अक्तः' what दुर्योधन said of भीम '...भीमभूषणम्' is correct. As the change is significant and भीम is confident about what is going to happen he *smiles* (विहस्य) before conveying to दुर्योधन how he (दुर्योधन) is not one who is not to be believed (अ–श्रद्धेयः). दुर्योधन is श्रद्धेय to be sure, only with some modifications in what he stated. (1) *None else is going to decorate* **भीम**, *he is going to wear a terrible decoration himself*, of *his own accord or on his own initiative* (ii) *the dicoration is going to take the form of the wet and coagulated sandal-ointment in the form of the blood of the circle of* दुर्योधन's *brothers with* दुर्योधन *as the leader.* भ्रमिता च गुरुः च असौ गदा च तस्याः आघातैः संचूर्णिते ऊरू यस्य सः– बहु० Mark that पीनाभ्यां मद्-भुजाभ्यां is to be connected with भ्रमिता in the expression भ्रमित...संचूर्णितोरोः- Thus मद्भुजाभ्यां ...संचूर्णितोरोः is a सापेक्ष समास. त्वं मुख्यः यस्य तत् भ्रातृणां चक्रं तस्य उद्दलनं (विदारणं) तेन गलत् यत् असृक् (n. = रुधिरम्) तत् एव चन्दनम्—कर्मधारय. असृक् एव चन्दनम् illustrates the रूपक अलंकार. The शब्दालंकार in भविता भूषणं भीमम् is evidently अनुप्रास V,35,1–3 Behind the curtain there is an announcement of the command (समाज्ञापयति – lit. causes to know well सम्यक् आज्ञापयति–3rd person sing. of the causal of सम् + आ + ज्ञा) of His Majesty ('देवः') Yudhiṣṭhira. निहतं सकलम् अरातीनां शत्रूणामिति यावत् चक्रं समूहः येन सः निहतसकलारातिचक्रः – बहु० आक्रान्तं लंघितं (crossed) परशुरामस्य अभिरामं (अभितः रमणीयं) यशः येन स.—आक्रान्तपरशुरामाभिरामयशाः—बहु. प्रतापेन (by valour heat) तापितं (lit. heated, metaphorically brought under sway) दिशां मण्डलं येन सः—बहु०दिङ्मण्डल evidently stands for तासु तासु दिक्षु स्थिताः जनाः –all of them have been brought under control by युधिष्ठिर thanks to his valour–न जातः शत्रुः यस्य स अजातशत्रुः a name which does justice to the policy of युधिष्ठिर not to make enmity with anybody (though it is a different matter that दुर्योधन, दुःशासन etc. bore enmity to युधिष्ठिर, भीम etc. right from their childhood). युधिष्ठिर *did not take* any initiative in the matter of creating any enmity, instead followed as

far as possible the policy of making peace. Hence was भीमसेन angry with his elder brother whom he refused to accept as such, whom he refused to obey in his capacity as the king 'for just a day, to-day' (Act I, verse 12). V, 35, 3 भीमं and अर्जुन are naturally eager to learn what command their elder brother is issuing. Behind the curtain again the following words–the text of V, 36—are heard.

(36) Construe: **आप्ताः जनाः** रणशिरसि **हतानां देहभारान् वह्निसात् कुर्वन्तु**। अमी **बान्धवाः बान्धवेभ्यः** कथम् अपि अश्रून्मिश्रं **जलं ददतु** हतनरगहने **गृध्रकङ्कैः खण्डितान् ज्ञातिदेहान् मार्गन्ताम्** रिपुभिःसह अयं **भास्वान् अस्तं प्रयातः**. [अतः] **बलानि संहियन्ताम्**। (स्रग्धरा).

'Let the related (आप्ताः) persons (जनाः) of those who have been killed (हतानां) at the fore-front (lit. head शिरसि) of the battle (रण) make the heaps of their bodies over (सात्, कुर्वन्तु) to the fire (वह्नि). Let these (अमी) relatives offer somehow (कथंचित्) to relatives (बान्धवेभ्यः) water (जलम्) mixed up (उन्मिश्रम्) with tears (अश्रुभिः). Let them find out or search for (मार्गन्ताम्) in the forest (गहनम् = वनम्) of men that have been killed (हत-नर), bodies of relatives (ज्ञातीनां देहान्) cut [to pieces] (खण्डितान्) by vultures and herons (गृध्रैः कङ्कैः च). Here (अयं) has the sun set (अस्तं प्रयातः) along with (सह) the enemies (रिपुभिः). [Therefore] let the forces (बलानि be with drawn'. As the day has come to a close युधिष्ठिर asks his army-officers to withdraw the forces. Those who had lost their relatives were to find them out and give them water as part of funeral obsequies. It was no easy job to pick out the bodies of relatives who died on the battle-field as there was a regular forest of such persons who had been killed. Besides their corpses were cut to bits (खण्डित) by vultures and herons for whom the battle-field offered a veritable feast. In line 4 'रिपुभिः सह भास्वान्-सूर्यः — अस्तं प्रयातः' is an instance of the सहोक्ति अलंकार. *Actually* the sun set first, then did the enemy disappear. But with an exaggeration the two are said to have gone away together. मम्मट's definition of सहोक्ति given at काव्य-प्रकाश X, 26 (b) is 'सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम्'. 'भास्वान् अस्तं प्रयातः।' and संहियन्तां' बलानि have an "अतः" which is to be read between lines separating them. Thus line 4 has a काव्यलिङ्ग or हेतु अलंकार in it of the हेतोः वाक्यार्थता type. V, 37. 1 भीम and अर्जुन obey their elder brother's command and go out (निष्क्रान्तौ). V, 37, 2 Immediately after this there are words challenging Arjuna that are heard.

गाण्डीवस्य आकर्षणं ययोः तौ गाण्डीवाकर्षणौ च तौ बाहू च ताभ्यां शालते इति गाण्डीवाकर्षण-बाहुशाली, तत्सम्बुध्दौ गाण्डीवा... शालिन् — o you who appear to advantage (शालिन्) by your arms that draw the Gāṇḍīva bow. This is a significant adjective of Arjuna. As'vatthāman employs it to bring out the *impropriety* of Arjuna's going away. बाहुशालिन् that अर्जुन is अर्जुन should stop and pick up the gauntlet thrown by Droṇa's son. Thus the passage is an instance of the परिकर अलंकार the essence of which is the use of significant epithets ('साकूतैः विशेषणैः').

(37) Construe : **इदं** युष्मद्विजयि **धनुः** कर्णक्रोधेन **एतानि अहानि त्यक्तम्** [**आसीत्**]। वने इव अस्मिन् **शूरशून्ये रणे भवतां** प्रौढं **विक्रान्तम् आसीत्** । अनवजितन्यस्तहेतेः पितुः उत्तमाङ्गेः स्पर्शं स्मृत्वा पाण्डवानां कल्पाग्निः द्रुपदसुतचमूघस्मरः [**अहं**] **द्रौणिः उपेतः अस्मि** । (स्रग्धरा).

As is evident from line 4 (last 2 words) it is अश्वत्थामन् 'son of Droṇa' (द्रोणस्य अपत्यं पुमान् द्रौणिः) who is challenging Arjuna. "Out of anger against Karṇa (कर्णक्रोधेन), this bow (इदं धनुः) used or *habituated* to *securing victory over you* (युष्मान् विजेतुं शीलं यस्य where वि+जि has ताच्छील्ये णिनिः added to it thus giving विजयि as the form of the nominative singular the compound being an adjective qualifying धनुः n the subject of the setence 'इन्दं धनुः त्यक्तम्') had been abandoned (त्यक्तम्), these [many] days. (Consequently) there was on the part of your honours (भवतां) a great (प्रौढ) heroic performance (विक्रान्तम् —an instance of नपुंसके भावे क्तः) on this battle-field (अस्मिन् रणे) devoid of brave persons (शूरैः शूरेण वा शून्ये) as in a [solitary] forest. Having recalled (स्मृत्वा) the touch (स्पर्शम्) on the head (उत्तमं च तत् अङ्गं च शिरः इत्यर्थः तत्र) of my father who had thrown away (न्यस्त p. p. p. of नि+अस् to throw off) his missiles (हेतिः f. a weapon to be hurled against the enemy) even though he was not conquered (अनवजित), I, son of Droṇa, the fire [at the end] of a *kalpa* to the Pāṇḍvas [and] devourer (घस्मरः) of the army (चमू = सेना) of द्रुपद have arrived (**उपेतः** p, p. p. of उप + इ to go near, **अस्मि**)' अश्वत्थामन् means that पाण्डवs could secure victory all this while because there was no worthy opponent they had to face. Now, weapon-in-hand, *he* has appeared on the scene. He is confident he can prove to be the destructive fire of Pāṇḍavas and the devourer of द्रुपद's forces. 'निरस्तपादपे देशे एरण्डोऽपि द्रुमायते'— that is the way that the performance of पाण्डवs on the battle-field can be pithily summed up. But with अश्वत्थामन् on the battle-field the entire aspect is sure to be changed. पाण्डवs should prepare themselves to face the new situation.

'वने इव रणे' and 'द्रौणिः कल्पाग्निः' contain a *simele* and a *metaphor* (रूपक) in them respectively.

V, 37, 1–3 धृतराष्ट्र (whose आशा is बलवती) regards the arrival of अश्वत्थामन् as very opportune and is right glad on account of it. द्रोणस्य वधः एव परिभवः offence, insult-तेन उद्दीपितः enkindled-क्रोधः एव पावकः– अग्निः–यस्य –he the fire of whose wrath is enkindled by the offence in the form of the slaughter of Droṇa – is a बहुव्रीहि compound. धृतराष्ट्र regards अश्वत्थामन् as पितुः अपि समधिकबलः possessed of strength greater than that of his father and अमराः उपमा यस्य अमरोपमः 'comparable to the immortal gods ! The old man, therefore, is anxious that his son दुर्योधन goes up to (प्रत्युपगमन the act of going up to) and honours अश्वत्थामन्. संभाव्यताम् – 3rd person sing. of the passive from सम्+भाव् 'should be honoured', V, 37, 4–5 गांधारी expresses a similar wish. V, 37, 6 But दुर्योधन regards अश्वत्थामन as of no use (किम् अनेन). He longed for (आशंसिना) the slaughter of अङ्गराज (कर्ण) and had the weight of youth (यौवन) weapons and strength to no purpose (वृथा = निरर्थकम्). दुर्योधन's dislike of अश्वत्थामन् is deep. This is quite natural. To him कर्ण was the veriest embodiment of valour. As भवभूति has said 'तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः'— Speaking ill of कर्ण, wishing ill to कर्ण was, therefore, the greatest offence any one could have given to दुर्योधन and अश्वत्थामन् *had given it.* V,37,7-8 धृतराष्ट्र who is नयनिपुण is advising his son not to offend such brave persons even so much as by a word (वाङ्मात्रेण अपि). विराग –disaffection. V,37,9 अश्वत्थामन् [who was behind the screen] appears on the stage. V,37,10 दुर्योधन receives him *formally* by getting up. 'गुरोःपुत्र गुरुपुत्र'. Making अश्वत्थामन् sit, the king (i. e. दुर्योधन) as can be inferred takes his seat. अश्वत्थामन् is no diplomat . Straight away he unburdens himself regarding his estimate of Karṇa having proved true.

(38) Construe : यत् **कर्णसुभगं** तत् बहु उक्त्वा **सङ्गरेषु** यत् विहितं तत् त्वया **विदितम्**। **एषः** अधिज्यधनुः **द्रौणिः** तु **अभ्यमित्रम्** आपतितः। [हे] **नृप**, अधुना **प्रतिकारचिन्ताम् त्यज**। (वसन्ततिलका).

'Having said a good deal (बहु) that which is sweet (सुभग) to the ear (कर्णयोः), that which कर्ण did [lit .that which was done by कर्ण] in the battles (संगरेषु) is known by you. Here, however, has the son of Droṇa, with his bow strung (अधिज्यं धनुः यस्य सः), fallen on (आपतितः) the enemies (अभ्यमित्रम्). O king ! now give up anxiety in regard to counteraction or retaliation (प्रतिकार) [to be directed against the

पाण्डवs]. V, 38, 1 दुर्योधन *cannot* bear this *post-mortem* of the bravery of Karṇa (perhaps the more so because it is true). In a manner full of indignation (अभ्यसूयया सहितं यथा तथा) he says to अश्वत्थामन्–

(39) Construe : **भवता किल अङ्गराजस्य अवसाने योध्दव्यम् । मम अपि अन्तं प्रतीक्षस्व, कः कर्णः कः सुयोधनः ।** (पथ्यावक्त्रम्).

'By you indeed fighting ought to be done (योद्धव्यम्) on the death (अवसाने) of the king of Aṁgas [*and not while he was alive*]. [Well then] wait for my death also. Who is कर्ण, who सुयोधन ?' To you कर्ण was an object, of hatred. What else was he in your estimate ? Who is दुर्योधनin your eyes either (कः i. e. *probably 'if you ever felt anything for me*, if *I was any one at all in your estimate, you would have understood what I felt about* **कर्ण** and *you wvuld have respected* **कर्ण** *duly*. You did not do that. To *you* **कर्ण** *as well as* **दुर्योधन** *was just nobody* (कः ? कः ? = न कोऽपि, न कोऽपि). One who could disregard कर्ण can as well disrespect दुर्योधन. *Or* (2) कर्ण and दुर्योधन are not two persons at all. Who is कर्ण ? who is सुयोधन. ? *Both are identical with each other*. So if you waited for कर्ण's death, now wait for mine, *for I am Karṇa*. (कर्णः सुयोधनः सुयोधनः कर्णः इत्यस्माध्देतोः यथा कर्णस्य अवसानं प्रतीक्षितवांस्त्वं तथा ममाप्यन्तं प्रतीक्षस्व). V, 39, 1–2 The sentence which अश्वत्थामन् addresses to himself (स्वगतम्) shows that he was guileless to the point of being tactless. His idea was that what he said about कर्ण would be appreciated by His Majesty. अश्वत्थामन्'s tragedy is the tragedy of a person who has not been able to understand those with whom he has to deal every day. This explains his surprise (कथम्) even now (अद्यापि) there is the same partiality for कर्ण, the same insulting attitude (परिभवः), the same disregard for *us* '. He does not believe in keeping up appearances. Bluntly does he say ' Your Majesty, Lord of Kauravas, be it so ' and immediately after he goes away. V, 39, 3–4. धृतराष्ट्र is pained at the unaccountable (क :– what kind of ?) infatuation (वि + आ + मुह् to be infatuated, to be totally bewildered) of Duryodhana, *'even now*, you are *creating disaffection of so magnanimous a person* as अश्वत्थामन् by *harshness of words*. Why not use *mild words* (if using sweet ones were difficult) at least ? ' V, 39, 5–6 दुर्योधन does not see anything wrong in what he has done. What is it that is not liked by him (अप्रियम) and what is false (अन्–ऋतम्) that has been said by me ? This is a grave accusation against अश्वत्थामन्,. The implication is that अश्वत्थामन्,

even before दुर्योधन told him to do so, wanted to wait for the death of दुर्योधन, that दुर्योधन's death was प्रिय to अश्वत्थामन्. Because दुर्योधन accepted the equation कर्ण = दुर्योधन, it followed from his point of view that a person waiting for कर्ण's death would wait for दुर्योधन's death too. This, however, is not ऋत (= सत्य). अश्वत्थामन् had no quarrel with दुर्योधन. But when दुर्योधन himself said 'await my death too,' there was no other alternative for अश्वत्थामन् except going away as he knew whatever he tried to do for दुर्योधन would never be appreciated by the latter as a result of prejudice. Besides for kings it is not enough to say what is not अ–प्रिय and अन्–ऋत. In fact राजनीति wants them to have 'मधु' on their 'जिह्वाग्र'. But has दुर्योधन himself not said that **कर्ण** was धृतराष्ट्र's नयैकशिष्य. Temparamentally दुर्योधन, could not master the 'नय' धृतराष्ट्र knew so well.

(40) Construe : आत्तचापैः क्षत्रियैः अकलितमहिमानं युष्मद्भाग्यदोषात् समर-शिरसि **विपन्नं** मित्रम् **अङ्गराजं समक्षं परिवदति** । [हे तात] **कथय मम खलु अस्मिन् अर्जुने वा कः विशेषः** । (मालिनी).

'He censures (परि–वदति) my friend (मित्र) the king of Amgas whose greatness or prowess (महिमा) could not be guaged (अ–कलित) by क्षत्रियs who had taken (आत्त p. p. p. from आ + दा) bows [in their hands] (आत्ताः चापाः यैः तैः आत्तचापैः), who died (विपन्न – p. p. p. of वि +पद् to be subjected to a calamity, *here the worst calamity* viz, death) at the fore-front of the battle through the fault of *your* luck. Tell me what (कः) difference (विशेषः from वि + शेष् to excel, means 'excellence, secondarily 'difference' ∵ 'excellence' *is* 'difference') is there to me indeed (मम खलु) between this one (अस्य) and अर्जुन ?' अर्जुन killed my dear friend. अश्वत्थामन् *waited* for his death. There was no love lost between अर्जुन and कर्ण; nor was there any love lost between अश्वत्थामन् and कर्ण. In my estimate, therefore, there is nothing much to choose between अश्वत्थामन् and अर्जुन. V, 40, 1–3 These words of धृतराष्ट्र are very touching. 'Simplest, briefest and yet the most significant' — perhaps this is how धृतराष्ट्र's observation can best be appreciated. प्रज्ञाचक्षु धृतराष्ट्र could see that the end of the family of भरत (the part consisting of धृतराष्ट्र and his sons) had arrived (अवसानम् इदानीं भरतकुलस्य supply भविष्यति). How can either you be blamed. The inevitable is bound to happen. Even *you* can hardly be expected to behave otherwise than this, lest the भरत family got a lease of life. Matters have come to such a head that your words,

your conduct – everything in fact must lead to the goal fixed by Destiny viz., the end of our family. The old राजनीतिज्ञ is absolutely helpless in regard to his son whose temparament accepts nothing as a compromise. 'मन्दभाग्यः किं करोमि।' contains in it हेतु or काव्यलिङ्ग and by implication 'प्रश्न' अलंकार 'न किमपि' is the answer contained in the question. Yet, धृतराष्ट्र's नीतिनिपुणता does not permit him to give up all for lost. He ponders (विचिन्त्य) and sends संजय with a massage to अश्वत्थामन् calculated to appease him.

(41) Construe: **अमुना सह विभज्य पीतं स्तन्यं बाल्ये त्वदङ्गविवर्तनैः मृदितं मम क्षौमं** च **भवान् न स्मरति [किम्]**। तत् अनुजनिधनात् स्फीतात् शोकात् अतिप्रणयात् च **विकृतवचने अस्मिन् त्वया चिरं क्रोधः मा क्रियताम्**। (हरिणी).

'Does your honour (भवान) not remember (न स्मरति) breast-milk (स्तन्यं) (drunk, here) sucked by you after having shared it with this one (i. e. दुर्योधन)? Does your honour not recall my silken garment (क्षौमं) [which was] crushed by the rollings (वि-वर्तनैः) of your body (त्वदङ्ग)? Therefore (तत्), let anger not be had (क्रोधो मा क्रियतां) by you (त्वया) towards this one (अस्मिन्) for long (चिरम्) — this one whose words were offensive (विकृतं वचनं यस्य सः — तस्मिन्) due to sorrow (शोकात्) augmented (स्फीत p. p. p. of स्फ्यै to increase by the death of his younger brothers and due again (च) to the extreme (अति) affection (प्रणय) [he has for कर्ण].' धृतराष्ट्र's effort to see that अश्वत्थामन् does not get himself offended to such an extent that he would be angry against दुर्योधन for long is well worth appreciating. He reminds अश्वत्थामन् how the latter shared breast-milk with दुर्योधन i. e. how गान्धारी made no difference between her own sons and अश्वत्थामन्. He also wants अश्वत्थामन to recall how in his infancy he used to be in धृतराष्ट्र's lap with the result that due to अश्वत्थामन्'s rollings, धृतराष्ट्र's silken garment used to get itself crushed (मृदित). अश्वत्थामन् should also show consideration for दुर्योधन, He was plunged in sorrow. The intensity of it was increased by his younger brother's death. दुर्योधन bore excessive affection to कर्ण. If, therefore, the words uttered by दुर्योधन were improper वि-कृत-विरुद्धं यथा तथा कृत, deformed, ugly, unwelcome, *Offensive*) धृतराष्ट्रpleaded, अश्वत्थामन् should pay attention to the *attenuating circumstances* and not be angry with दुर्योधन for long. V, 41, 3 धृतराष्ट्र adds to the message—

(42) Construe : **यत् तव पिता वितथेन शस्त्रं मोचितः यत् तादृशः** तथाविधः

परिभवः अभूत् [तत्] एतद् आत्मनि बलं पौरुषं च विचिन्त्य दुर्योधनोक्तम् अपहाय **विधास्यसि**. इतिः । (वसन्ततिलका).

धृतराष्ट्र prefaces the latter half of his message to अश्वत्थामन् with 'and this other thing should be conveyed by you '–which was meant for संजय. 'इदं अन्यत्' of this passage has इति at the end of the 42nd verse corresponding to it. This means if Sanjaya asked 'what other thing?' the answer is all the words in verse 42 except the last इति which in fact brings to a close धृतराष्ट्र's message and be regarded as serving the same purpose as the completion of the inverted commas in English. "That your father was caused to throw off (मोचितः– p. p. p. of मुच् causal base) his weapon (शस्त्रं) with a false statement (वितथेन=असत्येन supply वचनेन viz., 'अश्वत्थामा हतः ...'), that of so eminent a person (तादृशः genitive sing. of 'तादृश्, of that kind' 'so distinguished') that sort of (तथाविधः) insult (परिभवः) was there (अभूत्) [this obviously refers to the insult inflicted on द्रोण beside himself with grief by धृष्टद्युम्न] — having thought about this as also about your own (आत्मनि lit. *in* yourself) strength (बलं) and manliness (पौरुषं), having left aside (अप+हा to abandon, अपहाय is the absolutive from the root) i. e. not takes seriously दुर्योधन's words दुर्योधनस्य उक्तं where उक्तं = वचनम् according to 'नपुंसके भावे क्तः') you will do (विधास्यसि—future 2nd person sing. of वि + धा to do, to act) [as would be meet]." After having referred to अश्वत्थामन्'s बाल्य and tried to soften him, धृतराष्ट्र cleverly manages to *rouse* अश्वत्थामन् to action against the पाण्डवs. He reminds him that they used a lie: to cause द्रोण to cast off his weapon, that धृष्टद्युम्न molested so eminent a person as ācārya द्रोण. He referes to the unlimited strength and the foud of manliness अश्वत्थामन् possesss. Very astutely he adds 'having *cast off* what दुर्योधन said' and rounds off the message with वि — धास्यसि 'you will do what is proper' (**विशेषेण** धास्यसि). V, 42 Sanjaya goes out to convey the message. The charioteer is dismissed by दुर्योधन to bring his war–chariot. धृतराष्ट्र proposes to गान्धारी to go from there :to शल्य's camp and bids his son to do the same (वत्स, त्वमपि एवं कुरु). All go out and thus does the fifth act of the Veṇīsaṁhāra come to a close.

To proceed to an analysis of the contents of the fifth act. As was indicated towards the end of the four act Duryodhana's parents have arrived inquiring where he was, to see him. They are accom-

panied by Sanjaya who brings them in a chariot to the banian tree to the shade of which Duryodhana had resorted. On Sanjaya's answer 'there is His Majesty, all alone, seated in the shade of the banian tree', Gāndhārī who is very much moved says pathetically 'child (वत्स), you say 'all alone'; is it likely indeed that his hundred brothers are by his side at present ?' Duryodhana is seated in the shade of the banian tree. He is full of the sense of shame. Sanjaya helps the old couple alight from the chariot and formally announces their arrival to Duryodhana. The latter is all full of bewilderment not knowing what to say. It is Dhṛtarāṣṭra who speaks first telling Duryodhana 'sinful that I am I did not inquire of you, dear son, whether your pain is bearable.' The blind father and afflicted mother of Duryodhana gropingly approach and embrace him. The mothor ascribes the silence of the son to the pain due to very deeps wounds he has sustained. Otherwise he would not have maintained such silence when they were so close to him, she says. As Duryodhana does not say anything even after this, Dhṛtarāṣṭra inquires why he has adopted such an attitude of silence, never-before-resorted to, in respect of him even. The mother asks whether Dus's'āsana, Durmarṣaṇa or any other from among his brothers was going to speak to them — as Duryodhana was not speaking. This makes Duryodhana answer. 'Why do you regard me, ill-born in your stainless family, as your son at all ? I have caused the destruction of your sons and am thus sinful. I have in no way counter - acted the slaughter of my brothers and am the cause of your tears, o mother, and of those of dear father.' The mother tries to console Duryodhana pointing out to him that *he* is now their sole guide. She wishes him long life and says that to her neither victory nor kingdom is of any use. Duryodhana is pained at the sheer helplessness of his mother - 'these are very miserable words, somehow altogether unbecoming, o mother, you have uttered' he says, 'what a disparity between you an excellent kṣatriya woman and this meekness ?' He observes she has no affection for her sons in so far as she is not devoting any thought to the destruction of his brothers and is seeking to protect him — unworthy of protection. He himself accounts for this sort of unexpected behaviour of his mother by saying 'this is

the working (*viceṣṭitam*) of the grief for the [departed] sons!' At this stage Sanjaya intervenes by asking Duryodhana whether what people said was false viz.' when a jar has fallen into a well, the rope too should not be thrown therein'. Duryodhana is deeply touched and having observed that this statement on the part of the people is inadequate, puts a counter question 'what use is an instrument in the absence of those for whom it is intended?' Duryodhana was a mere instrument. He was meant for his brothers. But alas! they are themselves no more.

As he puts this question he begins to weep. The old blind father embraces him and while consoling him requests him to console him (Dhṛtarāṣṭra) and Gāndhārī. Duryodhana replies 'Consolation to you is now difficult to have. You can at the same time hope to grieve for your sons *along with Kuntī* who will to-day have her sons killed by me.' Gāndhārī says she is content to have her only son surviving in the person of Duryodhana and she beseeches him, her folded hands kept on her head, not to go to the battle-field. Dhṛtarāṣṭra picks up the thread adding 'Bhīṣma and Droṇa on whose strength enemies were not even cared for, are no more; the world is afraid of Arjuna who killed the son of Karṇa in the latter's presence; the enemy has his vow not fulfilled in respect of killing just you–give up all pride and protect these blind parents of yours.' Duryodhana wants to know what he is expected to do, having returned from or given up the idea of going to the battle-field. Gāndharī answers 'whatever your father or Vidura tells' and Sanjaya joins her in giving this counsel to Duryodhana. The latter loses his patience and asks Sanjaya 'is any advice to de given to me, *even now*?' Sanjaya calmly replies 'so long as a *vijigiṣu* is alive, he is fit for being given advice.' Duryodhana becomes positively angry and wants to learn from 'just you possessed of wisdom' 'the advice which would be proper for us.' Dhṛtrāṣṭra runs to the succour of Sanjaya by telling Duryodhana that he would himself give the counsel if Duryodhana ceased being angry and became his normal self. In one sentence Dhṛtarāṣṭra's advice to Duryodhana is 'make peace, even now with Yudhiṣṭhira by offering him the desired terms'. The answer which Duryodhana makes to Dhṛtaraṣṭra is chacracteristic of him. 'Grief makes mother and childishness makes Sañjaya offer

me such a ceunsel. What chance is there of Yudhiṣṭhira who has lost practically nothing agreeing to make peace with me? *Losers stand no chance of having their terms accepted. Is it not again the height of impropriety* on *my part* to ask for peace *out of affection for just my body* when my brothers have been killed, Bhīṣma and Droṇa are no more and many followers have been slain? Why should Yudhiṣṭhira with his brothers all alive care to listen to my entreaty— when he knows I have lost my brothers?' Dhṛtarāṣṭra answers '(1) There is nothing Yudhiṣṭhira will not do when beseeched by me (2) Yudhiṣṭhira is ever ready to make peace with you as he does not want to lose even a single brother, while battle ever is frought with the gravest danger to the life of those who participate in it.' Gāndhārī regards the proposal of Dhṛtarāṣṭra as quite reasonable. Duryodhana turns the tables against the three by pointing out that Yudhiṣṭhira declared he would kill himself even if he lost one younger brother and curiously enough Duryodhana who has lost his hundred younger brothers is expected to bear the loss calmly — nay miserably and *not* throw the enemy Bhīma who drank Dus's'āsana's blood in all the quarters, having broken him into pieces with the tip of his mace. This makes Gāndhārī full of grief for Dus's'āsana and she says to herself' Accursed Gândhārī who gave birth to hundred sons bore hundred griefs and not hundred sons!' They all burst into crying. Sanjaya reminds the parents that they had arrived for consoling the king. Dhṛtarāṣṭra asks Duryodhana 'when fate is thus averse to us and you are not ready to give up your pride towards your enemy, whom should poor Gāndhārī and I resort to?' Duryodhana's reply is that when his hundred brothers have been killed the best course for Dhṛtarāṣṭra to adopt is to follow in the footsteps of Sagara, by ruling the earth along with Gāndhārī and that any other course would be a negation of the duty of a *kṣatriya*. There is a great tumult heard at this juncture. Gāndhārī is frightened. Duryodhana is keen on being permitted to fight before they learn about any other calamity. Dhṛtarāṣṭra in his anxiety to save his only surviving son suggests that he should think of some *secret* means of disposing of the enemy. This does not appeal to Duryodhana who is

pride incarnate and he says, 'the enemies who killed my relatives in our presence cannot be got rid of secretly; *what use is* any act on my part which, like acts of theirs, is not *open*?' To Gāndhārī's anxious question as to who would help Duryodhana who is all alone, he answers 'single- handed I brought about the destruction of your sons--what is the number of enemies? if only fate were to help, the earth would have no Pāṇḍava living on its surface'. After a tumult from behind the curtain there are words heard to the effect that it would be no use trying to avoid hearing what is un-welcome and that S'alya is returning to the camp with a chariot with no warrior on it. Duryodhana is all full of apprehension and the very next moment the charioteer enters and throwing himself down informs Duryodhana that S'alya has thrown all people into a swoon by his entrance into their midst dart-like, with a chariot void of Karṇa. Duryodhana faints away to learn the departure of his dearest friend to the other world. Dhṛtarāṣṭra is very much affected by the sad news and addresses fate that it has made him lose hope in regard to Duryodhana also. He tries to console his son. Duryodhana regains consciousness to address a few words to his departed friend and again falls into a swoon. On all having succeeded in restoring him to consciousness he says he is ashamed even so much as to breathe, let alone his being consoled. He declares he has not grieved for the loss of his brothers led by Dus's'āsana but he would definitely kill the person on the battle-field who has been responsible for the worst having been done to Karṇa. The parents appeal to him to wipe his tears away only to be asked by Duryodhana why he was being warded off while shedding tears for one who cast off his life for him. Duryodhana inquires of the charioteer who it was that brought about the end of his friend's life and learns that Indra's son had done it. Duryodhana's anger knows no bounds and he prefers when he is facing death either way to go to the battle-field as there is the possibility of his coming out successful. Dhṛtarāṣṭra embraces Duryodhana and while weeping tells his son how his heart melts at the mere thought of the terrible Bhīma. He also states that the enemy's warfare abounds in deception while Duryodhana being full of pride has no skill of the nature of treachery to his credit.

Gāndhārī too is distressed at the prospect of Duryodhana's having to face Vṛkodara, veritable Death to her hundred sons. Duryodhana wants Bhīma to be left alone. He is keen on discharging his arrows against the person who killed Karṇa and would not brook even a moment's delay in doing so. He asks his charioteer to get his chariot ready and if the cearioteer be afraid of Pāṇḍavas, he is prepared to go to the battle-field with his mace as his sole companion. Dhṛtaraṣṭra tells Duryodhana that if the latter is determined to go to the battle-field, he should appoint some one as the Commander–in chief of the forces. Sanjaya is deeply affected to find Dhṛtaraṣṭra expecting S'alya to secure victory when Bhīṣma and Droṇa have departed to the other world and Karṇa has followed in their footsteps. Duryodhana replies he has anointed his own self with tears flowing incessantly and hopes to embrace Karṇa in the yonder world or send Arjuna there. Hardly has Duryodhana completed his sentence when from behind the curtain are heard words purporting to assuring people that they need not be afraid of the speaker who wants to learn from them the wher abouts of Duryodhana. In confusion does the charioteer of Duryodhana who had gone out to bring the chariot enter and declare that the enemy of Karṇa and the terible Vṛkodara, mounted on the same chariot have arrived and that they are inquiring of people where they can find Duryodhana. Gāndhārī is all apprehension though Duryodhana confidently says his mace is there with him and therefore there is no need of being upset or excited. Duryodhana orders the charioteer to take Dhṛtarāṣṭrā and Gāndhārī to the camp. Dhṛtārāṣṭra wants his son to wait for a while so that he may ascertain the intention of the two Pāṇḍavas. Duryodhana does not approve of this. But this very moment both Bhīma and Arjuna appear on the scene. Bhīma addresses the followers of Duryodhana assuring them that they need not be afraid of them two (Bhīma and Arjuna). 'Not in anger, but with the purpose of seeing the king, have we come. Tell us where the king can be found.' Dhṛtarāṣṭra regards the words of Bhīmasena as terrible and Sanjaya observes that those who have already *acted* in a disagreeable manner are how *talking* so to afflict. Arjuna tries to persnade Bhīma not to cause distress to the old parents by seeing them as they were already tormented by grief for

their departed sons. But Bhīmasena does not agree. 'The elders ought to be saluted' he points out. Arjuna declares himself as one who killed Karṇa at the fore-front of the battle–Karṇa on whom Dhṛtarāṣṭra's sons had fixed all hope of conquering the enemy. Bhīma prefers to be brief and outspoken and says '1 am intoxicated with Dus's'asana's, blood and am going to break Suyodhana's thighs–I salute you.' Dhṛtarasṭra cannot tolerate the words of Bhīmasena whom he tells 'so long as Ksatriyas are there, some are sure to win; others can't avoid being killed or conquered; why then do you afflict us with such boasting ?' Bhīma's reply is to the point 'I have burnt like moths those kings who dragged the wife of Paṇḍayas in the assembly ; hence do I cause you to hear, not out of a desire to praise the stregth of my arms' At this stage Duryodhana joins by saying 'at the command of me, the master of the earth, was the wife of you all beasts, dragged by her hair in the presence of kings—what have those kings done whom you have killed ? You are indulging in pride even without having conquered *me* !' With these words Duryodhona desires to strike at Bhīma but Dhṛtarāṣṭra holds him and makes him sit. Bhīma grows angry and Arjuna tries to appease him. Bhīma does, however, say to Duryodhana that the latter would have been killed then and there were it not for the 'elder' (i. e. Dhṛtarāsṭra) who would create an obstruction. He adds that if Duryodhana was allowed to live till then that was only with the purpose of making him weep like a woman and see with his eyes helplessly the rending asunder of the bosom of his younger brother. Duryodhana rejoins by saying 'your relatives will soon see you lying on the battle–field, your chest decorated with the braid in the form of bones of your chest broken with my mace. Bhīma laughs at Duryodhana and says 'I am myself going to have a terrible decoration besmeared to the tips of my nails as I would be with your coagulated and wet blood.' The altercation would have continued in the same strain were it not for words heard from behind the curtain which convey to Bhīma and Arjuna His Majesty Yudhiṣthira's command to withdraw the forces as the sun had already set. The obedient younger brothers go out with the purpose of carrying out the elder brother's behest. Immediately after their exit are words heard from behind the curtain. These embody As'vatthā-

man's challenge to Arjuna: I the fire at the time of universal destruction to the Pāṇḍavas, the devourer of the forces of the son of द्रुपद, who kept just away while Karṇa led the Kaurava forces, son of Droṇa have arrived. Dhṛtarāṣṛṭra is delighted at the words of As'vatthāman. He wants his son to go and receive the magnanimous youth. Duryodhana makes it plain that he makes no difference between As'vatthāman and Arjuna both of whom were keen on Karṇa's death. Duryodhana keeps up appearances by rising to receive 'the preceptor's son'. As'vatthāman expresses himself in words which are little short of blunt 'You know what Karṇa has done after all the sweet promises he made and the assurances be gave; I am now falling upon the foe; o king, give up anxiety regarding counteracting the enemy'. With indignation does Duryodhana tell As'vatthāman to wait for his (Duryodhana's) death. For one who waited for Karṇa's death could as well wait for that of Duryodhana. The two were not different from each other at all. As'vatthāman is shocked at the partiality Duryodhana has for Karṇa and he goes away saying 'king. let it be so.' Dhṛtarāṣṭra is pained at the undiplomatic behaviour of his son who, however, asks 'what is false or unpleasant to him in what I have said ?' He makes it clear that he could have no other attitude towards one who censured his friend in his presence. Dhṛtarāṣṭra loses all hope of future and thinks that Bharata's family is nearing its end. All the same he sends a message through Sanjaya to As'vatthāman reminding the latter how he was fed on Gāndhārī's milk in his childhood,how Dhṛtarāṣṭra's silken garments were crushed by his rollings. Cleverly does the old diplomat manage to point out that through grief for his brothers and on account of excessive affection for Karṇa, Duryodhana uttered those words which were offensive — that they were not, therefore to be taken seriously and last but not least, As'vatthāman was to think of the humiliation to which his father was subjected by the enemy as also of the strength and valour he possessed himself. Dhṛtarāṣṭra proposes to Gândhārī to go to S'alya's camp and asks his son also to do the same. All go out and the curtain is dropped to mark the end of the fith act.

Act VI

VI, 0, 2 The last act opens with the appearanace of युधिष्ठिर seated, Draupadi, a maid servant and a man on the stage. VI, 0, 3 युधिष्ठिर is anxious so he thinks and heaves a sigh (विचिन्त्य निश्वस्य च) and utters VI, 1 —

(1) Construe : भीष्ममहोदधौ तीर्णे [सति], द्रोणानले कथम् अपि निर्वृते [सति], कर्णाशीविषभोगिनि प्रशमिते [सति], शल्ये दिवं याते [सति] च, जये स्वल्पाविशेषे [सति], प्रियसाहसेन **भीमेन** रभसात **अमी सर्वे वयं वाचा जीवितसंशयं समारोपिताः** । (शार्दूलविक्रीडितम्).

भीष्मः एव महोदधिः (महान् च असौ उदधिः च) तस्मिन् तीर्णे (p. p. p. of तॄ to cross, locative sing)–on the great ocean in the from of Bhīṣma having been crossed. द्रोणः एव अनलः द्रोणानलः– fire in the form of Droṇa निर्वृते सति – on having got itself extinguished somehow (कथम् अपि) i. e. निस्:+वृ to be happy, *to come to an end.* In the present verse the latter meaning is intended. कर्णः एव आशीविषः भोगी is a phrase deseving to be carefully understood. आश्यां विषं यस्य सः one who has poison in his fang भोगः अस्य अस्ति इति भोगी a hooded serpent. Thus both mean a serpent. But as both are used to form a compound आशीविषः a substantive is better taken an adjective signifying poisonous and भोगी a snake. Thus the रूपक is 'a poisonous snake in the form of Karṇa. This is regarded as प्र–शमित p. p. p. of the causal of प्र+शम् ' caused to be quiet, quelled'. शल्ये दिवं याते on S'alya having gone to the heavenly world - युधिष्ठिर has enumerated four unsurmountable difficulties of Pāṇḍvas. He employs three रूपकs or metaphors: (1) ocean in the form of Bhīṣma has been crossed (2) fire in the form of द्रोण is ended (3) the poisonous snake in the form of Karṇa has been quelled. These were no easy things to do. 'With great difficulty' was this achived. With great difficultv (कथमपि)' did S'alya depart to the other world. A very small part (स्वल्पः) of victory remained (अवशेषः) to be attained when by भीम to whom adventure (साहस) is dear, through rashness (रभसात्) all of us here (सर्वे अपी वयं) have been made to mount a doubt regarding our life (जीवितस्य सशयं समारोपिताः— this last being p. p. p. of the causal of सम् + आ + रुह्) by his words (वाचा — inst. sing. of वाक् lit. speech). प्रियसाहसेन भीमेन जीवितसंशयं समारोपिताः has the cause and effect relation between प्रियसाहसत्व and जीवितसंशय-

समारोपण indirectly brought out. There is thus the काव्यलिङ्ग or हेतु अलङ्कार contained in the verse besides the three *metaphors in* lines 1 & 2. स्वल्पः अवशेषः यस्य सः स्वल्पावशेषः (जयः) – बहु०। प्रियं साहसं यस्य सः — बहु० तेन प्रियसाहसेन। VI, 1,–2 द्रौपदी says to 'His Majesty' युधिष्ठिर "why was 'by Pāncalī' not said by you ?". She means it is the right thing to state that she herself — Pāncālī has thrown all Pāṇḍavas in a grave danger to their life. For, as can be inferred, भीमसेन's vow is a result of पांचाली's wish that the wrong done to her be avenged by भीम. Had she not entertained such a desire, Bhīmasena would not have resolved to kill दुर्योधन—much less would he have declared his fresh vow. VI, 1, 3 युधिष्ठिर corrects पाञ्चाली by saying 'why, by *me* i. e. according to him *he* is responsible for the whole thing. The idea is had he not accepted the invitation to gambling द्रौपदी would not have been won by the कौरवs as their द्यूतदासी and later developments would in that case not have taken place. VI, 1,5–9 युधिष्ठिर orders बुधक to take the necessary measures to find out Suyodhana who is not to be seen. प्रकर्षेण नष्टः – who has disappeared altogether. अपर्युषिता प्रतिज्ञा — a vow not brooking delay till the dawn [of the next day] पर्युषिता is one inrespect of which there has been dawn. न पर्युषिता अपर्युषिता ताम् अपर्युषितां (प्रतिज्ञाम्) उपलभ्य lit. having got i. e. learnt or ascertained Duryodhana who was proud (मानिनः दुर्योधनस्य) concealed himself on having learnt about the vow of भीमसेन to kill him (दुर्योधन) before the next day dawned [or as is later learnt to commit suicide]. पटुः च असौ पटहः च (a loud drum) तस्य रवः तेन व्यक्ता घोषणा (proclamation) येषां ते पटुपटहरवव्यक्तघोषणाः agreeing with चराः (spies) and good counselers (सु–सचिवाः), subject of चरन्तु (समन्तात् समन्तपञ्चकम्), सुयोधनस्य संचारं विदन्तीति सुयोधनसंचारवेदिनः nom. plural of सुयोधनसंचारवेदिन् m. प्रतिश्रुता (promised) धनेन पूजया च प्रत्युपक्रिया (reward by i. e. in terms of money and honour) येभ्यः ते प्रतिश्रुतधनपूजाप्रत्युपक्रियाः–ब०। 'समन्तात् पञ्चकं परशुरामहतक्षत्रियरुधिरह्रदपञ्चकं यस्य तत् समन्तपञ्चकम्=कुरुक्षेत्रम्) Read स सर्वं क्षत्रमुत्साद्य स्ववीर्येणानलद्युतिः। **समन्तपञ्चके पञ्च चकार रौधिरान् ह्रदपञ्चकान्** ॥ महाभारत आदिपर्व.

(2) Construe : **पङ्के वा सैकते वा** सुनिभृतपदवीवेदिनः **दाशाः यान्तु**, क्षुण्णवीरुन्निचयपरिचयाः **बह्वाः कक्षेषु संचरन्तु**; स्वपरपदविदः ये **रन्ध्रेषु** अभिज्ञाः **च** [**ते**] **व्याधाः व्याघ्राटवीषु** [**चरन्तु**], ये वा सिद्धव्यञ्जनाः **ते चाराः** च **प्रतिमुनिनिलयं चरन्तु**। (स्रग्धरा). दाशाः fishermen सुनिभृतां (well-concealed). पदवीं (track) विदन्ति (know) इति सुनिभृतपदवीवेदिनः. Let such fishermen go to marshes (पङ्के—lit. *in*

the marshes, *in mud*) and sands (सैकते loc. sing. of सैकतम् n. to be explained as सिकतायाः —of sand—इदम्) कक्षेषु=वनेषु, क्षुण्णाः (trampled upon) च ताः वीरुधः (nomi. plural of वीरुध् f. a creeper) च क्षुण्णवीरुधः तासां निचयः (from नि+चि to collect, mass, collection, heap, cluster) क्षुण्णवीरुन्निचयः तत्र परिचयः (acquaintance) येषां ते क्षुण्णवीरुन्निचयपरिचयाः—those having acquaintance with clusters of creepers which are trampled upon. वल्लवः m.—a cowherd. व्याघ्राटवी f. forest (अटवी) full of or associated with tigers (व्याघ्र). रन्ध्रेषु lit. 'in *holes* or cavities, here='in *caves*' (गुहासु). अभिज्ञाः—अभितः जानन्ति इति experts, those who are conversant with. सिद्धानां व्यञ्जनं येषां ते सिद्धव्यञ्जनाः persons having the guise (व्यञ्जनं – lit. that which manifests, dress, clothes, 'badge') of those who have attained perfection (सिद्ध — p, p. p. of सिध् to accomplish = सिद्धवान् one who has achieved), loosely 'ascetics'. According to the राजनीति it is necessary for a king to know what is happening in his kingdom and for that he has to appoint spies who put on various guises and get the required infermations for the king from all *strata* of the sujects. '..... शास्त्रविज्ञानहेतुना। **तपस्विव्यञ्जनोपेतैः स्वचरैः सह संवसेत्**। – हितोपदेश, 3,35. युधिष्ठिर has issued instructions with the purpose of finding out दुर्योधन who has concealed himself [who has disappeared (प्रनष्ट)], for otherwise भीम's vow that he would kill him before the next day dawned could not be fulfilled. Hence the measure of sending fishermen to marshy soils and sandy places, of making cowherds effect a search in clusters of creepers trampled upon, of making hunters knowing their own footprints (स्वपद=स्वपदचिह्न) as also those of others to go to the forests full of tigers. The expert knowledge of caves these hunters have would stand them in good stead. Persons in the garb of ascetics who are spies (चाराः) in fact, are for the same purpose to go to the abode (निलय residence, dwelling) of every sage. It was not unlikely that दुर्योधन had resorted to one of such dwellings of sages (मुनि). Hence the order that the dwellings of every sage should be searched. मुनिनिलये मुनिनिलये इति प्रतिमुनिनिलयम् is an अव्ययीभाव समास. VI, 2, 2 युधिष्ठिर gives another (एवं च) instruction to be conveyed by the servant to Sahadeva.

(3) Construe : रहः **शङ्कितम् आलपन्तः, सुप्ताः, श्रमार्ताः ज्ञेयाः यत्र मृगाणां त्रासः** [स्यात], **वयसां विरावः** [श्रूयेत], **नृपाङ्कपादप्रतिमाः च** [**स्युः**]।

People (जनः–अध्याहृत कर्ता of the sentence) talking to each

other (आ–लपन्तः present part. from आ+लप्, mascu. nomina. sing.)- secretly (रहः) and in a manner full of apprehension (शङ्का–भीतिः–संजाता यस्मिन्कर्मणि यथा स्यात् तथा–शङ्कितम् is an adverbial expression should be known (ज्ञेयाः). Those who are asleep (सुप्ताः) [evidently during day-time also], those distressed with (आर्ताः) a disease (रुक् f. = व्याधिः) (रुजा आर्ताः रुगार्ताः व्याधिपीडिताः इत्यर्थः) should be known. The idea is that दुर्योधन may be hiding himself among one of these. Likewise all places or groups where there may be fright (त्रासः) on the part of deer or confused cry (वि–रावः) on the part of birds should be well examined. It is not unlikely that for shelter Duryodhana has gone to such places and his unexpected going has disturbed the deer or the birds. Places where there would be prints (lit. images प्रतिमा) of feet (पाद) that would be the marks, signs or indications (अङ्काः) of a king or a royal person too should be closely investigated. *Expert spies* would be able easily to distinguish foot-prints of ordinary men from those of royal personages. In case any of the latter type be noticed or better detected by them, that would be a clue to the hiding place of दुर्योधन. नृपस्य अङ्काः च ताः पादयोः प्रतिमाः च नृपाङ्कपादप्रतिमाः–कर्मधारय समास.

VI, 1–6 पाञ्चालक arrives who is duly ushered in by युधिष्ठिर's man servant. युधिष्ठिर inquires of him whether the track of दुर्योधन was found, as पाञ्चालक said he would give a glad news to His Majesty. VI, 3, 7 Not only the track (न केवलं पदवी), but the evil–souled दुर्योधन himself (स एव) – the main cause (प्रधान हेतुः) of the great sin (महापातक) of the pulling (आकर्षण) of the hair (केशाः) and garment (अम्बरम्) of the Queen(देवी) has been found. The dialogue between युधि० and पाञ्चालक is one of those which can be regarded as specimens of the very best of the class being at once natural and racy. VI, 3, 9 दर्शनस्य गोचरं (विषयं) गतः is a question – 'Was he within the range of *sight* ?' VI, 3, 10 पांचालक's reply is 'ask whether he was in the range of *fight* (समरः).' It goes without saying that दुर्योधन was detected. VI, 3, 11–12 Draupadī's being full of apprehension (सभयम्) and asking 'how, is my lord within the range of fight ? may appear to be queer and something reflecting on Bhīmasena's bravery —something indicating a lack of confidence in his ability to destroy the enemy. In point of fact, this is however, only a Hindu wife's absolutely natural concern for her husband and consistent with what Draupadī herself had said at Act I 'नाथ, मा खलु याज्ञसेनीपरिभवोद्दीपित-

कोपानलाः **अनवेक्षितशरीराः** संचरिष्यथ । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते । ' If anything, द्रौपदी's anxiety indicates that she is afraid भीम in his impeteousity would *perhaps* not take proper care which *has* to be taken while moving in the enemy's forces. Besides, though भट्ट नारायण has not stated it in so many words he is having Kālidāsā's 'अतिस्नेहः पापशङ्की' in his mind. Hence not only द्रौपदी but युधिष्ठिर also is saying in a manner full of fear (आशङ्कया भयेन सहितं यथा स्यात् तथा साशङ्कम्) 'how is my dear yonnger • brother (वत्सः lit. child) really (सत्यं) within the range of fight ?' The सभयत्व of द्रौपदी as well as the साशङ्कत्व of युधिष्ठिर are best accounted for by the Marathi maxim 'मन चिन्ती ते वैरी न चिन्ती '—but the words of neither can be regarded as a reflection on Bhīmasena. VI, 3, 14 पाञ्चालक submits 'how a report otherwise than things obtain (अन्यथा) can be made to Your Majesty ? पाञ्चालक implies that no servant dare tell His Majesty Yudhiṣṭhira what is not a fact.

(4) Construe : विषयात् विना अपि त्रस्तम् **उरुविव्रमस्य चेतः परिमन्थरतां प्रयाति** । उद्धतगदस्य **वृकोदरस्य रणेषु सारं जानामि च [तस्य] विजये परिशङ्कितः च** [अस्मि] । (वसन्ततिलका).

Even without (विना अपि) any cause (विषय lit. sphere, range is here equal to निमित्त, कारण or हेतु) the mind (चेतः) of a person possessed of great (उरु) valour goes (प्र–याति) to the state (ताम्) of being altogether (परि) dull (मन्थर) in discriminating (विवेक from वि+विच् to pick up after sifting, to choose what is proper or favourable leaving what is improper or unfavourable to itself). I certainly know (जानामि च) the valour (सारम् lit. *essence*, strength) of Vṛkodara i. e. Bhīma with his mace (गदा) uplifted (उद्धत) in battles (रणेषु) and yet (च) I am full of fear (परिशङ्कितः – परिशङ्का अस्य संजाता इति परिशङ्कितः a form arrived at by the addition of the इतच् termination in the sense 'तदस्य संजातम्') in respect of his victory (विजये). The two च्s in lines 3 and 4 are idiomatically used meaning 'though, yet.' In the first two lines there is a generalisation; it is supported by a specific instance in lines 3 & 4 of the verse. The verse, therefore, contains in it an instance of the अर्थान्तरन्यास अलंकार of the सामान्यस्य विशेषण समर्थन type. It seems that भट्ट नारायण for a while forgot that it is युधिष्ठिर who is speaking. युधिष्ठिर is not given to refering to his valour himself like दुर्योधन, कर्ण, अश्वत्थामन् and वृकोदर or भीम whose nature or mental make up is so different from that of युधिष्ठिर. Here युधिष्ठिर is paying a compli-

ment to himself viz., he is possessed of great valour (उरुः विक्रमः पराक्रमः यस्य सः). The dramatist was so irresistibly attracted by the charm of the अर्थान्तरन्यास that he put it into the mouth of युधिष्ठिर. Kālidāsa would have resisted such a temptation of sacrificing propriety at the altar of ' चमत्कृति ' which is there in every figure of speech as experts on Sāhityas'āstra declare.

(5) Construe : गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः **यः** अयम् **अस्माकं परिभवः पुरा** नृपसदसि **अभूत्** [हे] **प्रिये, द्वितयम् अपि तस्य पारं** [**नः**] **गमयति–नः प्राणानां क्षयः** [वा], **कुरुपतिपशोः अद्य निधनं वा** । (शिखरिणी).

द्वितयम् अपि 'even the pair' = 'only the pair' = 'either one or the other of the two' viz., (1) the destruction of our life and (2) death (निधनं) to-day of the beast (पशुः) in the form of the lord of Kurus (i. e. दुर्योधन). युधिष्ठिर means that there are only two ways in which they can reach the other shore (पारम्) of the [ocean of] insult in the assembly of kings (नृपसदसि), formerly (पुरा) in the presence (पुरः) of elders, relatives and a thousand rulers of the earth (क्षितिपतीनां सहस्रस्य). In other words either *we will cease* to *live* and our humiliation *thus come to a termination*, or *the beast* in the form of the lord of Kurus will be killed to-day thus an end will be put simultaneously to our humiliation. Apart these two alternatives there is none else.

(6) Construe : **नूनं** प्रतिज्ञाभङ्गभीरुणा **तेन वीरेण ते केशपाशः अद्य बध्यते, सः च अस्य आकर्षणक्षमः** । (पथ्यावक्त्रम्).

To be sure (नूनं) by that hero (तेन वीरेण) i. e. by Bhīmasena will be tied (बध्यते – passive 3rd person sing. of बन्ध् *present* used in the sense of future ' वर्तमानसामीप्ये वर्तमानवद्वा ') the mass (पाशः) of your hair, *as* he is afraid of the violation (भङ्ग)i.e. not coming true of his vow (प्रतिज्ञायाः) . And he (सः) would be killed (वध्यते) who is capable of pulling (आकर्षण) this (अस्य) . There are three अलंकारs in the verse. प्रतिज्ञाभङ्गभीरुणा बध्यते = प्रतिज्ञाभङ्गभीरुत्वात् बध्यते. Thus there is काव्यलिङ्ग present here. Again according to ' ववयोः अभेदः ' 'there is no difference between 'व' and 'ब' i. e. either can stand for the other, बध्यते which goes with केशपाशः becomes बध्यते going with अस्य आकर्षणक्षमः सः (दुर्योधनः) च. Thus there is श्लेष as the same word is intended to convey (1) will be tied and (2) will be killed in the same sentence. Further apart from this श्लेष or paranomasia, there is **दीपक** because the same predicate व (ब) ध्यते *throws light* on both viz. दुर्योधन and ते केशपाशः. The verse is important as it

shows that the dramatist is now busy leading the plot to its end viz. द्रौपद्याः वेणीसंहारः. युधिष्ठिर's 'कृतं संदेहेन' is an assurance at once to द्रौपदी (and to the audience or the spectators–there need not be any apprehension regarding the outcome of the समर between भीम and दुर्योधन; the latter is sure to be killed). VI, 6, 1–3 युधिष्ठिर and द्रौपदी are eager to know how दुर्योधन who had concealed himself was found out. VI, 6, 4–9 दैवेन = युधिष्ठिरेण हते शल्ये. S'alya the commander–in–chief of the कौरव forces having been killed by Your Majesty. गान्धारराजः एव शलभः a metaphor gives rise to another सहदेवशस्त्रम् एव अनलः– there is thus a परम्परितरूपक in the clause. सेनापतेः निधनेन निराक्रन्दाः (lamenting loudly) विरलाः (sparse) च योधाः (soldiers) तैः उज्झितासु [सतीषु] agreeing with समरभूमिषु (which is the विशेष्य) — 'on battle–regions having been left (उज्झिताः) by soldiers lamenting loudly on account of the death of the Commander-in–chief and [grown] sparse i. e. very small in number. रिपोः बलानां पराजयेन उद्धतं (haughty) वलितं (movement) विचित्रः पराक्रमः च ताभ्यां आसादितानि (overpowered) विमुखानि (lit. with their faces turned away) अरातिचक्राणि याभिः ताः रिपुबल ... चक्राः [धृष्टद्युम्नेन अधिष्ठिताः युष्मत्सेनाः] तासु रिपुबल..... रातिचक्रासु युष्मत्सेनासु ।. The author is busy bringing the epic story to a close ∴ like 'शल्ये हते', there is now 'प्रनष्टेषु कृपकृतवर्माश्वत्थामसु' — on कृप, कृतवर्मन् and अश्वत्थामन् having been destroyed altogether. It is significent that Bu..tta Nārayaṇa does not make even a passing reference to the killing of soldiers on the side of the Pāṇḍavas by अश्वत्थामन् when the former were asleep in the camp at night. Read the section devoted to 'The source of the Veṇīsaṁhāra and changes made in the same by Bha..tta Nārāyaṇa' etc., from the General Introduction. 'न ज्ञायते क्वापि प्रलीनः' is an idiomatic phrase 'disappeared somewhere no one knows.' The reason of दुर्योधन's disappearance is the अपर्युषिता प्रतिज्ञा of भीम i. e. his vow not brooking delay so as to allow the next day to dawn (न पर्युषितं यस्याः सा अपर्युषिता). This certainly was terrible (दारुणा) ∵ according to it either before the end of the day भीमसेन would have to find out and kill दुर्योधन, or failing to do so commit suicide. VI, 6, 10–11 Both युधिष्ठिर and द्रौपदी want to learn what happened next. VI, 6, 12–28. भीम and अर्जुन on the same chariot with कृष्ण began to move about (पर्यटितुं) around कुरुक्षेत्र but *did not find out* (अनासादितवन्तौ = न आसादितवन्तौ) him. A graphic description of Bhīma is given by the phrases जलधर ... आदीपयति गदां वृकोदरे – 'as भीम was causing to appear bright his mace by means of side–glances (कटाक्षैः)

tawny (पिङ्गलैः) like the mass (प्रकर) of lightning [flashes] caused to move about (संचारित) [in the sky] on a night (निशा) during the rainy season (जलधराणां समये=प्रावृषि). Obviously the जलधरs are literally 'holders of water' 'those containing water in them' i. e. कृष्णमेघाः and the period of the appearance of these is the rainy season. यत् किंचित् करोति इति कर्तुं शीलं यस्य (does something that is insignificant) इति वा, यत्किंचनकारी, तस्य भावः यत्किंचनकारिता. This is the attitude of विधी or fate. When divine Nārāyaṇa (भगवति नारायणे) was censuring this (अधिक्षिपति सति). कुमारस्य मारुतेः संविदितः known to or well acquainted with Prince Bhīmasena, son of Wind. प्रत्यग्रं (only a little while ago) विशसिताः हताः मृगाः तैः निमित्तभूतैः लोहिते चरणं निवसनं च यस्य सः–बहु० । श्वासेन ग्रस्ताः अत एव अर्धश्रुताः वर्णाः यस्याः अतः अनुमेयानि पदानि यस्याः सा श्वासग्रस्तार्धश्रुतवर्णपदानुमेया वाक् तया — with an utterence (lit. speech) the words (पदानि) in which were *inferable* i. e. had to be guessed on account of syllables (वर्णाः) being half – heard due to their having been swallowed (ग्रस्त) by breath i. e. the man was gasping for breath. All the words he uttered, therefore, did not get themselves fully heard. They were half – heard, swallowed i. e. stifled as they were because of heavy breathing' (श्वास). An attentive listner could, however, put these half heard things together with the other half which could be inferred and thus grasp what the person wanted to convey. पदपद्धतिः is पदानां पद्धतिः a line of feet i. e. metaphorically one of foot-prints. पदचिह्नपङ्क्ति. पद्धति itself is the result of being struck by the feet. There were two lines (पद्धती) of foot-prints with their impressions (प्रतिबिम्ब lit. reflections) clearly (सम्–सम्यक्) planted or left (अवतीर्ण lit. descended). One of the two (तयोः एका) came up (उत्तीर्णा) to the dry land– this must have been the row of foot-prints who accompanied दुर्योधन to the lake and *returned*. न द्वितीया the other has not come up to the dry land — this evidently means that the owner of the line of the foot–prints entered the lake but did not come out. It was not difficult for भीम, अर्जुन, कृष्ण etc. to conclude that was the clue to the whereabouts of दुर्योधन. ससंभ्रमम् naturally, as no time could be wasted. परिज्ञायमानानि सुयोधन पदयोः लांछनानि चिह्नानि यस्याः तां परिज्ञाय...लाञ्छनां agreeing with पदवीम् (track) object of आसाद्य having found. जानाति किल – As is reported (किल) [Suyodhana] knows. सलिलं स्तम्भयतीति सलिलस्तम्भनी तां सलिलस्तम्भनीं विद्याम् – the lore of causing water to be absolutely steady. एनां सरसीम् अधिशयितेन तेन भवितव्यम् – is an idiomatic sentence 'He must be' is brought out by

'तेन भवितव्यम्'. 'One who has occupied or better one who is lying in (अधि–शयित) this lake (एनां सरसीम्)' – this is in keeping with 'अधिशीङ्-स्थासां कर्म'. If अधि were not there 'सरसीं' would have been required to make room for सरस्यां (locative singular of सरसी–thus 'सरसीम् अधिशयितः' is correct and *not* 'सरस्याम् अधिशयितः'; similarly सरस्यां शयितः is correct but not सरसीं शयितः). रामानुजस्य= बलरामानुजस्य= कृष्णस्य। सकलासु दिक्षु ये निकुञ्जाः तेषां पूरितं पूरणम् इति यावत् तस्मात् अतिरिक्तम् which remained (अति–रिक्तम्) after having filled the bowers in all directions. उद्भ्रान्तानि सलिलचराणां (aquatic creatures) शकुन्तानां पक्षिणाम् इत्यथः कुलानि येन तत् उद्भ्रान्त...कुन्तकुलम् adjective qualifying सरःसलिलम् object of आलोड्य (absolutive of the causal of आ+लुड् to disturb, agitate). त्रासेन उद्धताः (grown wild) नक्राः (crocodiles) ग्राहाः (sharks) च यस्मिन् तत। (proclaimed) भैरवं गर्जित्वा–having roared in a frightful manner. वृथा प्रख्यापितः अलीकः (false) च पौरुषस्य (bravery) अभिमानः (pride) अस्य इति वृथाप्रख्यापितालीकपौरुषाभिमानी by the addition of मत्वर्थीय इन्. धृतराष्ट्रस्य अपत्यानि पुमांसः धार्तराष्ट्राः तेषां तेषु वा अपसदः (meanest, lowest) तत्सम्बुद्धौ 'धार्तराष्ट्रापसद' इति।

(7) Construe : **इन्दोः अमले कुले जन्म व्यपदिशसि, अद्यापि गदां धत्से,** दुःशासनकोष्णशोणितसुराक्षीबं **मां रिपुं भाषसे, दर्पान्धः [सन्]** मधुकैटभद्विषि **हरौ अपि उद्धतं चेष्टसे [तथापि हे] नृपशो, मत्त्रासात्** समरं विहाय अधुना **पङ्के लीयसे।** (शार्दूलविक्रीडितम्).

This is a verse full of प्रसाद or perspicuity. 'You declare (वि + अप + दिश् to mention, declare, 2nd person sing. is व्यपदिशसि) your birth (जन्म) in the taintless (अमले — न मलः यस्य तत् अमलं तत्र अमले lit. in one that has no dirt associated with it) family of the moon (इन्दोः). Even now (अद्यापि) you hold your mace [in the hand गदां धत्से — not that you can plead absence of a weapon in your favour]. You call me (माम्) intoxicated (क्षीबम्) by the wine (सुरा) in the form of the slightly warm (कोष्ण) blood (शोणित) of Dus's'āsana. Blind with–pride (दर्पेण अन्धः) [that you are], you act (चेष्टसे) insolently towards Hari i. e. Kṛṣṇa even, the enemy (द्विट् m) of [the demons] Madhu and Kaiṭabha. [And strangely enough] out of apprehension (त्रासः) of me मत् (मत्तः त्रासः मत्त्रासः तस्मात्)

'O human beast (नृ–पशो, ना पशुः नृपशुः, तत्संबुद्धौ 'नृपशो') having abandoned (विहाय) the battle–field (समरम् – समराङ्गणम्) you are now hiding [yourself] (लीयसे) in mud!" Bhīmasena wants to bring out the incongruity between the proud proclamation of his noble descent of

दुर्योधन on the one hand and his hiding himself like a coward on the other. Similarly declaring भीम to be his enemy and remaining concealed in mud when भीम is ready to fight is what only ill becomes दुर्योधन. There is incompatibility between दुर्योधन's having a mace in his hand as well as his insolent way of behaving with *even* Kṛṣṇa who has proved his might by getting rid of notorious demons and his (दुर्योधन's) being afraid of भीम and therefore trying to save himself by remaining concealed under water. As is made clear the words calculated to make दुर्योधन ashamed of himself are in *the epic* addressed by युधिष्ठिर to दुर्योधन. The change effected here by the dramatist serves the purpose of bringing the नायक and his प्रतिद्वन्द्विन् face to face with each other and giving the नायक an opportunity of attacking the villain of the peace.

(8) Construe : **मया** प्रसह्य हतपतिषु कौरवान्तःपुरेषु प्रोन्मुक्तैः केशपाशैः **पाञ्चाल्याः मन्युवह्निः स्फुटम् उपशमितप्रायः एव**। भ्रातुः दुःशासनस्य उरसः स्रवत् पीयमानं [च] असृक् निरीक्ष्य **क्रोधात् [त्वया] भीमसेने किं विहितं, यत् असमये त्वया अभिमानः अस्तः**। (स्रग्धरा).

The fire (वह्नि) in the form of the grief (मन्युः , or anger) of Pāncālī i. e. Draupadī is almost caused to be put out (उप – शमितप्रायः where प्रायः = well nigh, (प्रायः उपशमितः p. p. p of the causal of उप + शम् उपशमितप्रायः) by the masses of hair (केशानां पाशैः) let loose (प्रोन्मुक्तैः) in the harems [i. e. by the ladies in the harems] of the कौरवs with their husbands (पतिषु) killed (हतेषु) by me (मया) per force (प्रसह्य). What has been done (किं विहितं) by you, out of anger, to Bhīmasena having seen (निरीक्ष्य–absolutive of निः+ईक्ष्) the blood (असृक्n.) being drunk from the chest (उर: + तः which is पञ्चम्याः तसिल्) of your brother (भ्रातुः) Dus's'āsana ? — in that pride (अभिमानः) has been cast (अस्तः p. p. p. of अस् to throw) [to the winds by you] at an inappropriate hour (अ–समये=अनुचिते समये). Now, more than ever ought you to have attacked Bhīma with all the vehemence at your command. But precisely at this hour have you hidden yourself in the lake ! VI, 8, 2 द्रौपदी has ' पाञ्चाल्याः मन्युः **उपशमितप्रायः** एव ' in view and so she says ' removed is my grief (or anger) if [only] my lord's sight becomes easy to have (सुलभ) again.' This also is a result of the same ' अतिस्नेह ' of द्रौपदी for भीम ' her नाथ '. Taken literally it is neither a compliment to भीम, nor what would become a ' सुक्षत्रिया ' like द्रौपदी to utter such a sentence. VI, 8, 3 युधिष्ठिर has grasped the

inauspicious implication of 'यदि पुनरपि सुलभं दर्शनं भविष्यति।'. These 'if's are inauspicious. It ill becomes द्रौपदी according to युधिष्ठिर to utter (व्याहर्तुम् infinitive of वि + आ + हृ) them at the hour. VI, 8, 4–7 Pāncālaka narrates what happened after that. Vṛkodara suddenly crossed the bank of the vast lake and having descended (अवतीर्य) into it he agitated that lake though it was very extensive (आयतम् अपि). वीर्येण क्रोधेन च उद्धतं यथा तथा भ्रमिता गदा परिघः इव पाणौ यस्य तेन वीर्यक्रोध.....पाणिना –बहु० उल्लंघितं तीरं यस्य तत् उल्लंघिततीरं adjective qualifying सरः n. उत्सन्नानि (नष्टानि) नलिनीवनानि (beds of lotus – plants) अपविद्धाः (pierced, here battered) मूर्च्छिताः (stupefied, fainted) ग्राहाः (sharks) यस्मिन् तत् –बहु०। उद्भ्रान्ताः मत्स्याः शकुन्ताः च यस्मिन् तत् –ब०। अतिभैरवं यथा तथा आरवेण भ्रमितः (caused to whirl, p. p, p. of the causal of भ्रम् to go round) वारिणः (जलस्य) संचयः यस्मिन् तत् –ब०। The बहुव्रीहि compounds can also be explained so as to take them all as instances of अव्ययीभाव. Thus as an instance the last can thus be understood अतिभैरवं यथा तथा आरवेण भ्रमितः वारिणः संचयः **यस्मिन् कर्मणि यथा तथा**। In the translation this is how the compounds have been understood. VI, 8, 8 युधिष्ठिर inquires whether even after this effort of भीम, दुर्योधन did not (न) come out (उत्थितः lit. one who has risen, stood up).

(9) Construe : क्षीरोदधेः कालकूटः इव आयस्तभीमभुजवेल्लनाभिः उद्भूतकोपदहनोग्रविषस्फुलिङ्गः **सः सरभसं सरसः मूलं त्यक्त्वा उत्थितः**। (वसन्ततिलका).

'He rose (उत्थितः) havihg hurriedly (सरभसम्– रभसा सहितम् यथा तथा) left the bottom (मूलं) of that lake with the poignant (उग्र) poisonous sparks (विषमयाः स्फुलिङ्गाः) of the fire in the form of anger arisen, like the *kālakūṭa* poison from the milk-ocean (क्षीरोदधेः). This happened on account of the whirlings (वेल्लना –भिः) of the Mandara mountain in the form of the arms of Bhīma. Even kālakūṭa of the legendary fame had arisen (उत्थित) as a result of good i. e. vigorous churning (सु-मथनात्) with gods on one side and the demons on the other, Vāsuki as the rope, Mandara as the churning rod was milk-ocean churned in days of yore. The verse is an instance of the *allusive* nature of Bhaṭṭa Nārāyaṇa's style. In the explanation given above the compound उद्भूतकोपदहनोग्रविषस्फुलिङ्गः has been rendered as being equal to उद्भूताः कोपः एव दहनः तस्य विषमयाः (i. e. deadly, death– dealing) स्फुलिङ्गाः यस्य सः— having sparks, poisonous ones, arisen from the fire in the form of anger. It is difficult to guess what precisely Bhaṭṭa Nārāyaṇa had in his mind.

Did he want Duryodhana who rose from the lake to be understood as having sparks from his red eyes manifested, sparks that were deadly (विषमयाः, or fatal like poison) of the fire in the form of his anger? कोपः एव दहनः is a metaphor (रूपक). कालकूटः इव is a simele. In the light of this latter the second line is explained thus: कोपः एव दहनः कोपदहनः उग्रविषम् इव कोपदहनोग्रविषम् तस्य स्फुलिङ्गः, उद्भूताः कोपदहनोग्रविषस्फुलिङ्गाः यस्मात् सः उद्भूतकोपदहनोग्रविषस्फुलिङ्गः. That the parallelisms that भट्ट नारायण had in view are सरः – क्षीरोदधिः, भीमभुज –मन्दर, दुर्योधन – कालकूट, वेल्लन – सुमथन is evident. भीम's arms were आयस्त lit. those that had exerted themselves (आ + यस् p. p. p. is आयस्त) that is 'massive' metaphorically. VI, 9, 1–2 युधिष्ठिर congratulates दुर्योधन on having come out of the lake and faced the enemy, like an excellent *kṣatriya*. Draupadī inquires whether the battle between the two (भीम and दुर्योधन) took place or it did not (न वा). VI, 9, 3–12 पाञ्चालक answers the question at full length. करयुगलेन उत्तम्भिता अत एव तोरणीकृता–न तोरणम् अतोरणं तोरणं संपद्यमाना कृता–भीमा गदा यस्य सः करयुगलोत्तम्भिततोरणीकृतभीमगदः। He held his terrible mace up by his arms which therefore became an arch i. e. looked like an arch [over his head]. दुर्योधन explains it was not *out of fear* that he hid himself in the lake. न निहताः पाण्डुपुत्राः येन सः अनिहितपाण्डुपुत्रः has force of a cause (अनिहतपाण्डुपुत्रत्वात्). The effect is 'लज्जमानः' 'being ashamed'. Out of shame at not having killed the enemy, not finding it possible to show himself openly to others (प्रकाशं लज्जमानः), he says, he decided to resort to the nether world (पातालम् अध्यवस्तितवान् – determined that the Pātāla was the right place) for resting (विश्रमितुम्) myself [for a while]. The two began fighting in the water of the lake. So Kṛṣṇa (वासुदेव) and Arjuna (किरीटी) prevented them from doing so and caused the two to come up to the dry land– स्थलम् उत्तारितौ where–उत्तारितौ – is nomi. dual of the p. p. p. from the causal of उत् + तॄ, construction being passive 'वासुदेवकिरीटिभ्यां द्वौ अपि उत्तारितौ'. अन्तः सलिलं निषिद्धः (prohibited) समरस्य (fighting) आरम्भः (commencement) ययोः तौ। For a while दुर्योधन sat full of dejection on ground, having thrown away his mace as he cast his glance at the battle-ground which made him heave a hot and long sigh (रणस्थानम् अवलोक्य आयतम् उष्णं च निश्वस्तितवान्) निहतं कुरूणां शतं गजानां वाजिनां (horses) नराणां सहस्रं तस्य वलेश्वराणां संमर्दे (समूहे) संपतन्तः (pouncing, falling upon) गृध्राः (vultures); कंकाः (herons), जम्बूकाः (jackals) यत्र तत् निहत...कङ्कजम्बूकम्।

The compound brings out vividly the disaster that had befallen the कौरवs. अस्माकं वीरैः मुक्तः सिंहनादः यत्र तत् अस्मद्वीरमुक्तसिंहनादम् is another reason why दुर्योधन became full of dejection. But भीमसेन gave a sporting offer to दुर्योधन. मन्युना कृतम् enough of grief (at the sight of the destruction of the brothers and relatives). Don't be dejected (मा विषादं कृथाः – the last is aorist 2nd person sing. of कृ with the augment अ dropped because of मा in the sense of prohibition with which it is connected) thus (एवम्) 'पाण्डवs are quite equal (पर्याप्त) for fighting, I am without a helper (न सहायः यस्य).' In the *epic*, Yudhiṣṭhirā speaks tauntingly to दुर्योधन and युधिष्ठिर gives him the offer contained in the next verse.

(10) Construe: [हे] **सुयोधन, अस्माकं पञ्चानां यं सुयोधं मन्यसे तेन दंशितस्य आत्तशस्त्रस्य ते रणोत्सवः अस्तु।** (पथ्यावक्त्रम्).

"O Suyodhana, from among us five whom (so ever) you consider easy to fight with (सुयोधं) – let there be on the part of you (ते), clad with armour (दंशः an armour अस्य संजातः इति दंशितः) and with weapon taken [in your hand] (आत्तं शस्त्रं येन सः — तस्य आत्तशस्त्रस्य), the festivity (उत्सव) of fight (रण) with *him* (तेन)'. VI, 10, 1 असूयया अन्विता associated with indignation.

(11) Construe: **कर्णदुःशासनवधात् युवां मम तुल्यौ एव। प्रियसाहसः त्वम्** अप्रियः अपि **योद्धुं प्रियः।** (पथ्यावक्त्रम्).

'On account of the slaughter of Karṇa (by Arjuna) and of that of दुःशासन (by you) both of you are to me just (एव) similar' [i. e. on this score there is not much either to choose or reject between you two]. Though not liked (अ–प्रियः), just you (त्वम् एव) to whom adventure is dear (प्रियं साहसं यस्य सः) are dear to me for the purpose of fighting (योद्धुम्). Actually दुर्योधन was given an opportunity to choose the weakest from among the पाण्डवs. दुर्योधन certainly did not like the idea. Hence is असूया. On the spot there were two of the sons of Pāṇḍu. अर्जुन had brought about the end of कर्ण and भीम had put दुःशासन to death. What choice was there? Yet, दुर्योधन says the adventurous भीम is better to fight with as his enemy, as he ever loved adventure. अप्रियत्व was भीमसेन's disqualification. But his प्रियसाहसत्व more than made good that defect. Evidently दुर्योधन himself is spirited and, therefore, he declines to fight the other पाण्डवs and chooses to measure his strength against the adventurous one among them

viz., भीमसेन. VI, 11, 1–2 परस्परयोः अधिक्षेपः (taunt) तेन परुषः (harsh) वाचा कलहः तेन प्रस्तावितः (commenced) घोरः (terrible) संग्रामः याभ्यां तौ परस्पर.....घोरसंग्रामौ–बहु० विचित्रेण विभ्रमेण भ्रमिताभ्यां गदाभ्यां परिभासुरौ भुजौ दण्डौ इव ययोः तौ – with their staff-like arms (long arms) shining brightly on account of their maces made to move round in wonderful (विचित्र) revolutions (विभ्रम—जातौ एकवचन). The two began to move about in circles – obviously to save themselves from the strokes of the opponent. VI, 11, 3–6 पाञ्चालक says at this juncture he was sent with a message to His Majesty युधिष्ठिर by the divine discus–bearer (चक्रं पाणौ यस्य सः—कृष्णः). Were भीमसेन unsuccessful in finding out दुर्योधन great would have been the disaster that would have befallen them all. 'Now that Bhīmasena has found out Suyodhana, your honour may regard (परिकलयतु) the surface of the earth [in its entirety] to be free from opponents (lit. thorns निर्गताः कण्टकाः thorns यस्मात् तत्). Let festive celebrations (समारम्भाः) worthy (उचित) of the prosperity (अभ्युदय) be commenced'

(12) Construe : **ते राज्याभिषेकाय रत्नकलशाः सलिलेन पूर्यन्तां, कृष्णा** अत्यन्तचिरोज्झिते **कबरीबन्धे क्षणं करोतु च**। शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि **रामे** क्रोधान्धे **वृकोदरे च आजौ परिपतति** [सति], **संशयः** कुतः। (शार्दूलविक्रीडितम्).

रत्नै खचिताः कलशाः jars studded with gems are रत्नकलशाः. They are to be filled with water for the coronation (राज्याभिषेक) of युधिष्ठिर. Let कृष्णा i. e. द्रौपदी celebrate the festivity (क्षणम् उत्सवं करोतु) in the matter of tying (बन्ध) of her braid (कबरी=वेणी) given up altogether (अत्यन्तम् उज्झिते) for long (चिरम्). The author is busy bringing out the importance of the change he has made in the account of Bhīma's resolve to kill the enemy. So long as his vow was not fulfilled द्रौपदी was to have kept her hair undecorated. कृष्ण means now this is not necessary. Bhīma's success is a matter of a few moments. VI,12, line 2 is connected indissolubly with the title of the play. कबरीबन्ध = वेणीसंहार. This would, under the circumstances, narrated so many times in the play be a veritable festivity (क्षणः) to द्रौपदी, for a long period (चिरम) and altogether abandoned that she had the toiletting process. When राम (i. e. परशुराम) the destroyer (उच्छेदः शीलं यस्य) of the trees in the form of kṣatriyas, with his hand (कर) shining with the sharp (शात) axe (कुठार) has descended (परिपतति) on the battle–field (आजिः m. lit. battle) and when भीम blind through rage has done the same, whence is [there

any room for] doubt (संशय:) [regarding the outcome of the fight] ?" रामे वृकोदरे च आजौ परिपतति **कुतः संशयः**। Here कुतः संशयः is the common predicate of the clauses रामे परिपतति and वृकोदरे परिपतति. The अलंकार, therefore is दीपक. As 'कुतः संशयः ?' is a rhetorical question, there is प्रश्न अलंकार too in the verse as evidently कुतः संशयः = न संशयलेशः अपि। Bhaṭṭa Nārāyaṇa's repeated reference to परशुराम and the end he put to क्षत्रियs can hardly be casual in nature. Here he mentions परशुराम to bring out the greatness of भीमसेन, though the latter is a क्षत्रिय himself. Of course, here a tribute is paid to the valour of भीमसेन which is as great as that of परशुराम. Probably the reason that made भट्ट नारायण delineate अश्वत्थामन् as a noble warrior and the reason which prompted him to return again and again to परशुराम as the standard of comparison in regard to bravery is the same. VI, 12, 1-2 It is difficult to say what kind of tears arose in द्रौपदी's eyes (सबाष्पम्). It is wrong to say that they were tears of grief. She says 'when the divine lord of the three worlds says so, how can it be otherwise?' They must therefore, be tears of joy. Yet even at the moment that prospect of the wrong being soon avenged presented itself to her mind, Draupadī must have remembered the humiliation she was subjected to in the assembly of kings. There was definitely an element of grief too in the tears. सबाष्पत्व of द्रौपदी, therefore, is her having tears of grief as well as joy, though the latter subsequently predominate. VI, 12, 3 A careful student of Kālidāsa's S'ākuntala would not fail to note that this passage put into the mouth of Päncālaka is an echo of a similar one in S'ākuntala Act IV : **काश्यपः**— वत्से

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव। सुतं त्वमपि सम्राजं सेवं पूरुमवाप्नुहि ॥ and

गौतमी:— भगवन् **वरः खल्वेष न आशीः**। (भअवं वरो क्खु एसो। ण आसिसा।)

The change made in the phrase is only such as is required by the difference in the context. काश्यप's wish is 'वर'. कृष्ण's is 'आदेश' The common point is that neither काश्यप nor कृष्ण expressed what may be termed as a pious wish. Their utterance had a greater sanction behind it. In S'ākuntala it is the तपस्या of a sage. In the वेणीसंहार it is the divine powers of कृष्ण who already is 'त्रिभुवननाथ' and 'असुरनिषूदन' – i. e. destroyer of demons i. e. of *anti-social elements* of *organised villainy* as we would put it to-day. Incidentally असुरनिषूदन reminds one of "विनाशाय च दुष्कृताम्। ...संभवामि युगे युगे ॥" That भट्ट नारायण regards कृष्ण as the incarnation of

the highest is clear. But he is making द्रौपदी, युधिष्ठिर, भीमसेन and सहदेव too regard him as भगवान् as a careful study of the Veṇīsaṁhāra would reveal. For instance the very next sentence i. e. VI, 12, 4 'who ever would doubt what has been sent as a message (instruction) by the *divine* one ?' VI, 12, 5–7 युधिष्ठिर orders कञ्चुकी to do the needful. VI, 12, 7–15. संविधातृणां पुरःसराः O you leaders of those who make arrangements i. e. masters of ceremonies. ! भुजयोः बलपूर्णः परिक्षेपः तेन उत्तीर्णः कौरवाणां कौरवकर्तृकः इत्यर्थः परिभवः एव सागरः येन सः—बहु० नितरां व्यूढः दुर्वहः प्रतिज्ञायाः भारः येन सः— बहु० । प्रभञ्जन–hurricane. दुःशासनस्य उरःस्थलं तस्य विदलने (tearing) नरसिंहस्य – who is the Man – Lion (the fourth incarnation of the Highest) in the matter of tearing the broad chest of [हिरण्यकशिपु in the form of] दुःशासन. दुर्योधनस्य ऊरू स्तम्भौ इव तयोः भङ्गेन विनिश्चितः विजयः यस्य । प्रभञ्जनस्य वायोः अपत्यं पुमान् प्राभञ्जनः । स्नेहेन पक्षपातः यस्य तत् स्नेहपक्षपाति तेन स्नेहपक्षपातिना मनसा with a mind falling on the side of, partial to, favourably disposed towards Vrkodara through affection (स्नेह) for the latter. (आकाशे) – the stage direction indicates that the words of कंचुकी are heard by persons not very far away from him, though not within sight of the spectators – आकाशे literally means 'in space.' Those people have made a reply to कंचुकी which he reproduces after having prefaced it with 'किं ब्रूथ = (what do you say ? —) 'why don't you see that which has been *started* on all *sides*, even to a greater extent [than required strictly by the command of His Majesty] ?' 'अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।' is one of the good generalisations in the Veṇīsamhāram. 'The state of being one who does what is beneficial (हित-कारि-ता) even without being [specifically] told (न उक्तं, अनुक्तम् – अनुक्तस्य हितस्य कारिता), throws light on (प्रकाशयति), is an eloquent testimony of, devotion to the master (स्वामिभक्तिम्) contained in the mind (मनोगताम्). This is the Chamberlain's appreciation of the readiness with which, the enthusiasm with which, they carried out the behest of युधिष्ठिर actually doing much more to celebrate the festivity of भीम's victory that was not far off. VI,12,16–19 युधिष्ठिर sends कञ्चुकी and पाञ्चालक away with an order to the former that पाञ्चालक be given a reward as he had brought a good news. प्रियं रव्यापयतीति प्रियरव्यापकः पारि-तोषिक that which causes an all–round (परितः) satisfaction or joy (तोषः) — a reward. VI, 12, 23-25 द्रौपदी wants to know why भीमसेन gave such a choice to the evil-behaved दुर्योधन. "If the latter were to choose fighting (संग्रामः) against either of

the sons of Mādrī (i. e. नकुल and सहदेव), there would befall [on us] a great calamity (अत्याहितं भवेत्)". VI, 12, 26–31 युधिष्ठिर is the mouth-piece of the author of the play. Though द्रौपदी has made the query, भट्ट नारायण knew well enough that his readers or the spectators of the performance of his play would like to know the reason prompting भीम to make the offer to दुर्योधन. हताः सकलाः सुहृदः बन्धवः वीराः अनुजाः राजन्याः (rulers) यासु ताः हतसकल...राजन्याः एकादशाक्षौहिण्यः कृपः कृतवर्मा अश्वत्थामा शेषः यासां ताः— । Thus is दुर्योधन ' अबान्धव ' without a relative, शरीरमात्रं विभवः (riches) यस्य सः— । having his person as his riches. Perhaps (कदाचित्) he will have his pride given up (उत्सृष्टः निजाभिमानः येन सः). In that he would throw away (परित्यजेत्) his weapon (आयुधम्), or repair (व्रजेत्) to a penance-grove (तपोवनं), or beg for (याचेत) peace (संधिं) through this father (पितृमुखेन lit. by the mouth of his father). Under this circumstance (एवं सति), the heavy [responsibility of carrying out the] vow would be left far behind (सुदूरम् अतिक्रान्तः lit. crossed a long way off). The same would be the case with 'victory over all enemies.' This prompted भीमसेन to give the terms to दुर्योधन.

(13) Constue: क्रोधोद्गूर्णगदस्य **मारुतेः सदृशः रणे** [कोऽपि] **सत्यं न अस्ति। कौरव्ये पुनः** यथा देवे सीरिणि **इयं कृतहस्तता।** उद्धतधार्तराष्ट्रनलिनीनागाय **मे वत्साय स्वस्ति अस्तु। सुयोधनेन तस्य, इतरेषां न एव, समरम्** [अहं] शङ्के । (शार्दूलविक्रीडितम्).

In the verse युधिष्ठिर gives the reason why he anticipates a battle between भीमसेन from among the पाण्डवs and दुर्योधन. 'There is none similar (सदृशः) to the son of wind (मारुतेः gen. sing. of मारुतिः) who has held aloft (उद् गूर्ण p. p. p. of उद्+गुर्-गुरते) his mace in anger. As in the divine plough-bearer (सीर a plough + इन् सीरी=बलराम), there is again the state of being skilled (कृतहस्तता–कृतःहस्तः यस्य सः तस्य भावः) in the descendant of Kuru (i. e. दुर्योधन). [In other words भीम and दुर्योधन are worthy rivals of each other]. In line 3 युधि० expresses his pious wish for his younger brother : 'let it fare well with my brother, the elephant (नागः) to the lotus-plant (नलिनी) in the form of the insolent sons of धृतराष्ट्र (उध्दताः धार्तराष्ट्राः एव नलिनी तस्याः नागः हस्ती). I anticipate (not without natural *apprehension* because of my affection) (शङ्के) *his* fight with Suyodhana, not at all of others". VI, 13, 1–2 With the stage direction नेपथ्ये begins another scene in this act. संभावयतु – may do honour i. e. may *help*. सलिलस्य छायायाः च संप्रदानेन by giving water and shade. VI, 13, 3–9 युधिष्ठिर orders कञ्चुकी

to see who has arrived. At His Majesty's command a visitor is ushered in. VI, 13, 10 This latter is a *demon* named Cārvāka. [As is clear from what follows he is दुर्योधन's friend] He has put on the garb (वेष) of a sage (मुनि). VI, 13, 11–13 The आत्मगत or soliloquy of the demon is very *inartistic*, particularly the words 'पाण्डवान् वञ्चयितुं भ्रमामि'. This should have been left to the readers to infer. As he draws near the king – VI, 13, 14 all rise to show their respect for the sage. He is taken to be a sage by them all. VI, 13, 14–18 the customary politeness is exchanged between the visitor and the host. VI, 13, 19 Occupying a seat, the 'sage' tells the king to be seated. VI, 13, 21 Chamberlain enters. He holds a pitcher (भृङ्गार) full of water in his hand. शिशिर cool सुरभि–fragrant. पानभाजन — drinking vessel or bowl also has been brought. VI, 13, 23 उदन्यायाः तृष्णायाः प्रतीकारः counteracting i. e. quenching of thirst निर्वर्त्यतां —let be carried out. 'निर्वर्त्यताम् उदन्याप्रतीकारः' is the version in language used in the palace of the plain 'पीयतां जलमिदम्।' VI, 23, 14 The demon has begun his game. You are a क्षत्रिय, I think VI, 13, 26–28 The conclusion follows: you must every day be losing in battle many relatives. *I can't* accept water from you. [Orthodox Hindus even to–day don't eat or take water at the house of a person who has lost his relatives till the time that the latter is observing *a–s'auca* or impurity due to death having taken place]. Shade (छाया) and the cool breeze (मरुत्) would remove my fatigue. विगतः क्लमः यस्य सः विगतक्लमः —बहु० VI, 13, 29-30 द्रौपदी orders her maidservant to fan (वीज्) the sage. तालवृन्त– a fan. VI, 13, 32 The demon plays his part well. 'Such a courtesy (समुदाचारः) is *improper* in regard *to us*.' VI, 13, 34–36 The demon has come to the point. 'I move about the Kurukṣetra to *watch the duel of great kṣatriyas*'. And after this comes his shocking statement 'by reason of the autumnal sun, *without having fully* watched *the mace fight* between *Arjuna* and *Suyodhana*, I have returned (आगतः अस्मि lit. 'I have come)." VI, 13, 39 The 'sage' objects (कथमाक्षिपसि) to the chamberlain's 'correction' 'say between *Bhīma* and Suyodhana'. VI, 13, 40–43 Yudhiṣṭhira, full of affection for his brothers is already upset and he is very eager to know from the visitor what happened in the mace fight between Arjuna and Suyodhana. VI, 13, 45 भीमसुयोधनयोः गदायुध्दं the sage is वृत्तं— a matter of the past. VI, 13, 46 when an

eye-witness tells that fight between भीमसेन and दुर्योधन is *over*, VI, 13, 47–54 युधिष्ठिर and द्रौपदी fall into a swoon. The Chamberlain and the Cetī restore the king and the queen to consciousness. The demon pretends not to know युधि० and द्रौपदी and on the Chamberlain's acquainting him with who they are, he exclaims 'o a very terrible thing has been done by me' meaning he ought not to have disclosed this to युधिष्ठिर and द्रौपदी near relatives of भीम. नरं शंसति हिनस्ति इति नृशंसः — cruel, one who kills men. VI, 13, 55 द्रौपदी falls into a swoon again. Her 'हा **नाथ भीमसेन**' is significant as it shows how near she held भीम to her heart.

(14) Construe : **अस्मिन् पदे संदिग्धे एव** [विद्यमाने] **युधिष्ठिरः दुःखम् आस्ते। वत्सस्य तत्त्वे निश्चिते** [सति] **अयं प्राणत्यागात् सुखी** [**स्यात्**]। (पथ्या-वक्त्रम्).

While yet this word (**वृत्त**) is ambiguous (संदिग्धे) i. e. though it does not definitely state that my dear brother has been slain by the enemy, युधिष्ठिर is experiencing agony (दुःखम् आस्ते). When the truth (*tattva*) about my dear brother will be ascertained definitely (निश्चिते), this one [meaning himself] will be happy by giving up life (प्राणानां त्यागात्).' VI, 14, 1 The audience can appreciate 'अयमेव मे यत्नः' of the demon who has already disclosed his identity *to them*. 'न युक्त ... विस्तरेण आवेदयितुम्।' is another apt generalisation in the play. 'It is improper to discribe in detail (विस्तरेण) the calamity (व्यसनम्) of a relative.' VI, 14, 4 युधिष्ठिर has lost all courage and is shedding tears.

(15) Construe : **संक्षेपात् वा विस्तरेण वा** [हे] **ब्रह्मन् सर्वथा कथय। वत्सस्य किम् अपि श्रोतुं मया एषः क्षणः दत्तः।** (पथ्यावक्त्रम्).

"Whether in brief (संक्षेपात्) or at length (विस्तरेण) *do*, O Brahman, *tell* by *all means* (सर्वथा). Here the moment has been given by me to listen to any thing [what so ever] about my dear brother."

(16) a– Construe : **कौरवभीमयोः** गुरुगदाघोरध्वनौ **संयुगे**–

'In the battle (संयुगे) between कौरव and भीम, where a terrible or dreadful noise, was there because of the heavy maces' VI,16a, 1 द्रौपदी is too eager to know the sequel. VI,16a, 2 The demon is not content with the distress he has given to the king and the queen. He wants to remove their consciousness. With that motive he continues the narration—

(16) bcd–Construe : **सीरी** सत्वरम् **आगतः, तस्य अग्रतः सङ्गरः** चिरम् **अभूत्। हलिना** तु प्रियशिष्यताम् आलम्ब्य **रहसि संज्ञा आहिता याम् आसाद्य कुरूत्तमः दुःशासनारौ प्रतिकृतिं गतः।** (शार्दूलविक्रीडितम्).

Balarāma (सीरी) came (आगतः) quickly (सत्वरम्). In his presence (तस्य पुरतः) the fight (सङ्गरः) took place (अभूत्) for a long time (चिरम). But (तु) by the one with the plough (हलः + इन्) [is his weapon], having resorted to (आलम्ब्य) the state of [दुर्योधन's] being [his] dear pupil (प्रिय-शिष्य-ताम) a hint (सं-ज्ञा that by which one knows well) was secretly (रहसि) given [i. e. not in words but by some characteristic movement of the hand, or may be by means of a significant glance etc.] – having secured (याम् आसाद्य) which the best among Kurus attained counter–doing (प्रतिकृतिं गतः) i. e. had himself avenged on दुःशासन's enemy (दुःशासनस्य अरौ भीमे). The last phrase is deliberately left ambiguous. *It* suggested to युधिष्ठिर and द्रौपदी that Bhīma was no more. If भीम killed दुःशासन,प्रतिकृति by दुर्योधन against him could be nothing else but भीम's slaughter. VI, 16, 1–6, युधिष्ठिर says only 'alas o dear Vṛkodara' and faints. द्रौपदी recalls many things भीम had done *for* her. मम परिभवस्य प्रतीकारे परित्यक्तं जीवितं येन तत्सम्बुध्दौ । भीम was destroyer of the demons जटासुर upto जरासंध. सौगन्धिकायाः आहरणम् is bringing the fragrant lotus from Kubera's garden as Draupadī wanted it. The lotus had a divine fragrance. चाटुकारः lit. 'one who speaks agreeably, flatteringly. It seems that भट्ट नारायण takes this in the sense of one who *acts* agreeably so that the whole phrase means o you who acted agreeably by bringing the Saugandhikā [for me from Kubera's garden].' VI, 16, 7–9 The कञ्चुकी is full of tears on seeing both युधिष्ठिर and द्रौपदी lose their consciousness through grief. भीमसेन is the प्रालेयवर्षः i. e. hail-shower to the lotus–plant (कमलिनी) in the form of the group (कुल) of the sons of धृतराष्ट्र. This is one more परम्परितरूपक of which भट्ट नारायण seems to be very fond. The Chamberlain requests the sage too, besides the cetī, to console the king. VI, 16, 10 The demon's स्वगतम् is in keeping with his nature. 'I shall console (अश्वासयामि= आश्वासयिष्यामि) to cause to give up life (प्राणान् परित्याजयितुम् – this last being infinitive from the causal of परि + त्यज्). VI, 16, 10 क्षणम् एकम् for a moment as there is a remnant (शेषः) of the story. VI, 16, 12–14 Both the king and the queen recover consciousness. They want to know the remaining part of the story. VI, 16, 16–22 वीरसुलभां गति गते is euphemism for 'मृते' समग्रं यथा तथा संगलितं that which had fallen copiously. बाष्पम् tears. प्रत्यग्रं यत् क्षतजं blood that had just begun flowing तस्य छटया (mass) चर्चिताम् – smeared with a mass of fresh blood. संधातुम् इच्छुः = संधित्सुः – desirous of making

peace. भ्रमिता च असौ गदा च तस्याः झङ्कारः (whiz) तेन मूर्च्छितः प्रवर्धितः गम्भीरस्य वचनस्य ध्वनिः यस्य तेन बहु० – [by Kauravarāja] the sound of whose grave words was intensified (lit. increased) by the whiz of the mace which was whirled (भ्रमित). तृतीयः ते अनुजः evidently अर्जुनः here. But he is युधिष्ठिरस्य **द्वितीयः** अनु–जः. अकृती not skilled. उत्प्रेक्षमाण—one who anticipates. अर्जुनपक्षपाती देवकीसूनुः द्वारकां नीत=अर्जुनपक्षपातित्वात् कृष्णः द्वारकां नीतः ।. कामपाल i. e. बलराम did not like कृष्ण's being there as he would in that case have helped अर्जुन in a way so as to get rid of दुर्योधन. VI, 16, 23 गाण्डीवं परित्यजता तदा एव. As soon as you gave up your Gāṇḍīva bow वृकोदरस्य अनुगमनस्य पदवी track path was adopted (प्रतिपन्ना stepped on to) by you. For अर्जुन to give up his bow was the same thing as to court death. But here courting death was going to be helpful to अर्जुन in following the path of his brother भीमसेन. हृदयम् उत्साहयिष्ये shall cause the heart to cheer up. VI,16,26–28 द्रौपदी has practically become demented. Thus she addresses भीमसेन 'न युक्तं ...'etc. ' Your younger brother i. e. अर्जुन is not trained in using a mace. It does not behove you to remain indifferent (उपेक्षितुं) in regard to him. VI,16,30–32 युधि० can not hear the story any longer. He speaks to his departed brother recalling all he did for युधिष्ठिर. मम शरीरस्य स्थितेः विच्छेदः तेन कातरः (apprehensive). जतुगृहविपत् एव समुद्रः तस्य तरणे (crossing) यानपात्रम् (boat) is a परम्परितरूपक–So is सुयोधनस्य अनुजाः एव कमलिनी (or अनुजः दुःशासनः एव कमलिनी) तस्याः कुञ्जरः (elephant).

(17) Construe : [हे] **वत्स,** निर्लज्जस्य दुरोदरव्यसनिनः **मे दासता** तदा समदद्विपायुतबलेन **त्वया मद्भक्त्या अङ्गीकृता । मया अधिकं** नाम **किं** तत् **त्वयि अपकृतं यत् अद्य** अनाथम् अबान्धवं **मां** सपदि **त्यक्त्वा** (त्वया) **(गम्यते); ते प्रीतिः सा अधुना क्व [वर्तते]** । (शार्दूलविक्रीडितम्).

युधिष्ठिर is in a penitent mood. 'O dear brother (वत्स) at that time (तदा) by you, with strength of an *ayuta* (practically innumerable) elephants (द्विप) with rut [in their temples], the state of being a slave (दासता) of me (मे), shameless (निर्गता लज्जा यस्य सः) and addicted to the evil habit (व्यसनी–व्यसनम् अस्य अस्ति इति, तस्य) of gambling (दुरोदर—दुष्टम् उदरं यस्य) is dice, fascination for which is fraught with evil consequences), was accepted (अङ्गीकृता p. p. p. used predicatively from अङ्गीकृ to accept) out of *devotion* (भक्त्या) [for me]. The idea is that Bhīma was strong enough to distroy all enemies. But he implicitly obeyed युधिष्ठिर who was shameless and addicted to gambling [and lost every thing]. What greater harm (अधिकं

अपकृतम्) is it that has [now] been done by me to you that to-day you are departing having left me with out a protector, without a relative, all too suddenly (सपदि). Where is that welknown (सा) affection (प्रीतिः) of yours [for me]? This is one of the many verses showing how भट्ट नारायण excels in the delineation of pathos. VI, 17, 1–3 द्रौपदी recovers consciousness and asks युधिष्ठिर 'what is this?' Yudhiṣṭhira's answer is contained in—

(18) Construe : कीचकनिषूदनः बकहिडिम्बकिर्मीरहा मदान्धमगधाधिपद्विरदसंधि-भेदाशनिः तेन गदापरिघशोभिना भुजयुगेन अन्वितः **सः ते प्रियः, मम अनुजः, अर्जुनगुरुः किल अस्तं गतः**। (पृथ्वी).

मदेन अन्धः मगधानाम् अधिपः एव द्विरदः तस्य संधेः भेदे अशनिः वज्रम् is on example of परम्परितरूपक. Bhīma is *identified* with the thunderbolt (अशनिः) in the matter of breaking the joint (संधि) of the elephant (द्विरद) in the form of the lord of the Magadha territory, blind through pride. मगधाधिपः एव द्विरदः gives rise to भीमसेनः एव अशनिः भुजयुगेन अन्वितः = भुजयुगेन युक्तः possessed of a pair of arms. The fourth line is more significant than may appear. Bhīma was Draupadī's प्रिय (loved one), युधिष्ठिर's younger brother, Arjuna's elder brother — and all the three, therefore, have sustained a heavy loss. People say (किल), he has departed (lit. set अस्तं गतः like the sun at the end of the day). VI, 18, 3-5 त्वया किल *indeed* by you i.e. it seems you have forgotten that by you my hair have to be tied up (संयमितव्याः potential participle from सं+ यम) 'न युक्तं...शिथिलयितुम्'। '—one of the happy sentences having the ring of a proverb that भट्ट नारायण has written. 'For a brave kṣatriya it is not proper to be slack (शिथिलयितुम्–lit. to loose firm grip over, to make loose) in respect of what has been declared as a vow (प्रतिज्ञातम्)' Draupadī imagines Bhīma is going ahead. So her request 'wait (प्रतिपालय) for me (माम्) so that I shall just (यावत्) draw near (उपसर्पामि)'। She faints away. VI, 18, 6–9 युधिष्ठिर imagines पृथा to be not very far away from him and addresses her. This is a complaint against her son. His समुदाचार 'courteous conduct' is found fault with. By विपरीत लक्षणा 'समुदाचारः' = 'असमुदाचारः' He next speaks to भीम imagined to be there before him 'what total change (विपरीत topsy-turvied, gone the other way round, altogether changed विशेषेण परितः इतः– तस्य भावः वैपरीत्यं) has in this much period of time (एतावता कालेन) been seen in you by people – in you who have turned out to be short – lived? The idea is those possessed of excellent qualities die young. युधिष्ठिर recalls how भीम

ever had his *own* way of looking at things and rarely agreed with others. Now that he has died young, according to popular notion, he must have developed some altogether unexpected and new qualities – contrary to his nature so far known (वैपरीत्य is such a total change for *better*, in this context). अथवा changes युधिष्ठिर's line of thinking. Why ask what has been seen by people. I *myself* have seen a good deal (बहु).

(19) Construe : करदीकृताखिलनृपां **मेदिनीं मे दत्त्वा यत् लज्जसे, यत् द्यूते मदा पणीकृतः अपि** हि यत् **न क्रुध्यसि प्रीयसे च, मम स्थित्यर्थं** मत्स्यराजभवने **यत् सूदतां प्राप्तः असि, एतानि [हे] वत्स, विनश्वरस्य ते चिह्नानि सहसा दृष्टानि ।** (शार्दूलविक्रीडितम्).

" That (यत्) having made over (दत्त्वा) to me the earth all (अखिल) kings (नृपाः) in which were made givers of tribute (lit. tax कर) [न करदाः अकरदाः, अकरदाः करदाः संपद्यमानाः कृताः करदीकृताः, करदीकृताः अखिलाः नृपाः यस्याः यस्यां वा — ताम् मेदिनीम्] i. e. my vassals you *blush* (लज्जसे) [instead of giving yourself airs, or being proud], that in gambling even when you were made a stake (पंणीकृतः — that is treated as chattel) by me you did not get angry (न क्रुध्यसि), instead you were pleased (प्रीयसे), that at the palace of the king of the Matsyas you accepted the state of being a cook (सूद – a cook) for [maintaining] my position (मम स्थित्यर्थं) — these o dear brother were the signs seen suddenly (सहसा) by me — signs of you extremely (वि) exposed to destruction (नश्वर – perishable). " VI, 19, 1 युधि० recalls that the sage is there and speaks to him. ' What do you tell ' ... and repeats VI, 16. VI, 19, 2 The demon (disguised as a sage) says ' this is this ' i. e. Balarāma gave a hint to Duryodhana who avenged himself on Dus's'āsana's enemy i. e. Bhīma. VI, 19, 3 युधि० fies upon his fate. He next apostrophises Balarāma.

(20) Construe : **ज्ञातिप्रीतिः मनसि न कृता क्षत्रियाणां धर्मः [मनसि] न [कृतः], अनुजस्य अर्जुनेन रूढं तत् सख्यम् अपि न गणितम् । शिष्ययोः स्नेहबन्धः कामं तुल्यः भवतु, अयं कः पन्थाः यत** मन्दभाग्ये **मयि इत्थं विमुखः असि ।** (मन्दाक्रान्ता).

'By you was not thought in your mind (मनसि न कृता) affection for relatives [— otherwise you would not have behaved as you did] Duty of a *kṣatriya* viz., remaining neutral when two warriors are fighting too was not thought of. The friendship with Arjuna of your younger brother that is developed (रूढं) – that too has not been counted. Granted that your bond of affection for the two pupils ' भीम

and दुर्योधन' has to be equal – let it be. But as you actually helped दुर्योधन 'what path is this [you have resorted to] (कोऽयं पन्थाः) that you are averse (विमुखः असि) to me, dull (or slow)– fated that I am? VI' 20, 1. युधि० approaches द्रौपदी and asks her 'why are you thus deceiving (अति+संधत्से) me?' When you faint, you are not required to suffer pain like me. Let us be having equal amount of grief' is his proposal. VI, 20, 10–18. द्रौपदी regains consciousness but she is in the same mood viz., of addressing भीम– **'दुर्योधनस्य रुधिरेण आर्द्रेण हस्तेन दुःशासनेन** विमुक्तं मे केशहस्तं **नाथः** बध्नातु।' She then speaks to बुध्दिमतिका reminding her that it was in her presence that this was promised by my lord (Reference is to Act I.) Next she bids the Chamberlain bring wreaths of flowers and arrange the braid and do the divine Nārāyana's bidding. अथवा — she realises her mistake संतप्तया मया किं भणितम् – what did I tormented by grief say?' She resolves to follow her lord to the next world. Hence is युधि. asked to enkindle the pyre (चिता). क्षत्रधर्मम् अनुबध्नन् pursuing the duty of a *kṣatriya* नाथस्य जीवितहरस्य अभिमुखः भव face the person who deprived my lord of his life. Or (अथवा) do as you like. VI, 20, 19–20 युधिष्ठिर approves of द्रौपदी's proposal. चितायाः संविभागः distribution of i. e. giving or providing pyre to her. युधिष्ठिर changes his mind and says a bow is not necessary.

(21) Construe : **तस्य एव** देहरुधिरोक्षितपाटलाङ्गीं **गदाम् आदाय,** चापम् अपविध्य भ्रातृप्रियेण **अर्जुनेन संयति यत् अद्य कृतं तत् एव मम अपि हि श्रेयः, जयेन कृतम्।** (वसन्ततिलका).

"That which was done (कृतम्) to–day (अद्य) in battle (संयति), by Arjuna, to whom his brother is dear. (भातृप्रिय), with its having thrown away (अप+विध् lit. to pierce, cut off, absolutive is अपविध्य) his [own] bow [and] having taken (आदाय) the mace (गदाम्) with its parts (अङ्गानि) red (पाटल) by the blood from just his (Bhīma's), body — just that (तत् एव) is for my good (श्रेयः) away with (कृतं) victory (जयेन)."

युधिष्ठिर thinks it is the right thing for him to follow in the footsteps of Arjuna who threw off his bow and took भीम's mace. Arjuna did so as he was भ्रातृप्रिय (भ्राताप्रियः यस्य सः or भ्रातुः प्रियः). Arjuna knew well enough that with the mace as the weapon to be used against the enemy Duyodhana, he (Arjuna) had no chance of securing victory and yet he took the mace of Bhīma. For me too taking that mace as my weapon is the right thing. Away with victory [which is worth noth-

ing in the absence of वत्स वृकोदर]. VI, 21, 1–2 The demon seizes the opportunity. 'If your mind (चेतःn) is averse to victory over the enemy, give up life here or then i. e. anywhere (यत्र, तत्र वा). It is no use (वृथा) going there [to the battlefield]. Obviously the demon was *apprehensive* that युधिष्ठिर's going to the battle–field would enable him to know the truth. Thus cleverly does the demon say that going was in vain for युधिष्ठिर when in fact it would have been निरर्थक (वृथा) or why *disastrous* to him (चार्वाक). VI, 21, 3 The Chamberlain has *not* known the identity of the 'sage'. And yet he is shocked to hear him say to His Majesty Yudhiṣṭhira 'यत्र तत्र वा प्राणत्यागं कुरु'. Hence his (कञ्चुकिन्'s) remark—" Your heart is like that of a demon, — fie upon you o sage (धिङ् मुने)" VI, 22, 4–7 Naturally the demon is afraid whether he *has not* been known by the Chamberlain, as is clear from his स्वगत. He hurries to explain *openly*. 'I say so, avoiding (परिहरन्) the hearing of another undesirable thing (अनिष्टस्य श्रवणं) on the part of this royal sage'. The suggestion is that between अर्जुन and दुर्योधन, the former was bound to lose not only the fight but but his life, as Arjuna had no strength with the mace as the weapon. VI, 21, 8 Yudhiṣṭhira is too full of grief to suspect the 'sage'. So he congratulates the 'great sage' on what he has done. 'Very affectionately have you spoken' i. e. your words are an eloquent testimony of the affection you have for me. VI, 21, 9 The devoted old Chamberlain, however, cannot bear the idea of युधिष्ठिर who is देव i. e. His Majesty and only a bit less (कल्पः) than the divine beings (देव), giving up his duty peculiar to a kṣartiya (क्षात्रः धर्मः), even as does an ordinary (प्राकृत) person. किं नाम – why pray or why indeed. The devoted old servant indicates politely but firmly his disapproval of what युधिष्ठिर has decided. As a क्षत्रिय, युधिष्ठिर ought to fight against the enemy to the bitterest end. प्राकृत – one who is as he was by nature (प्रकृति) – contrasted with संस्कृत – one who has received the benefit of good training, one who is polished.

(22) Construe : परिघपीवरबाहुदण्डौ वित्तेशक्रपुरदर्शितवीर्यसारौ **क्षितितले प्रविचेष्टमानौ तौ भीमार्जुनौ, तयोः निधनेन कृतार्थं रिपुं च द्रष्टुं शक्ष्यामि।** (वसन्ततिलका).

" I shall be able (शक्ष्यामि)" युधिष्ठिर says to the Chamberlain " to see (द्रष्टुं) those two (तौ) Bhīma and Arjuna, with their

staff – like (i. e. long) arms as plump as a [city's] bolt (परिघः) [i. e. bolt that secures from within the main gate through which entrance into the city can be effected] and those who have shown (दर्शित —p. p. p. of the causal of दृश् to see) the essence (सारः) of their valour (वीर्य) in the city (पुर) of the lord of wealth (वित्तेश = कुबेर) and S'akra i. e. Indra, respectively. Allusion is intended to be made to Bhīma's exploit of taking away the Saugandhikā lotus for Draupadī from the lake out side कुबेर's city (vide 'सौगन्धिकाहरणचाटुकार' at VI, 16, 5 above) and to अर्जुन's killing the demons called निवातकवचs after having gone to Indra's capital and learnt from him the use of some missiles. Bhīma killed many Yakṣas and Arjuna many demons and [I shall be able to see] the enemy (रिपु) of the two, feeling himself to be one who has attained his goal (कृतः अर्थः येन सः कृतार्थः = कृतकृत्यः). As there is the order वित्तेश–शक्र–पुर i. e. वित्तेशपुर, शक्रपुर followed by भीम–अर्जुन there is a respective construction in the verse and it thus is an instance of the यथासंख्य अलंकार. भीम and अर्जुन, युधिष्ठिर anticipates would be struggling hard (प्र+वि+चेष्टमानौ) i. e. in the throes of death on the surface of the ground (क्षितितले). VI, 22, 1–2 मम दुष्टः faulty नयः (bad polity नयः = राजनीतिः) तेन प्राप्ता शोच्या (pitiable) दशा यया सा मद्दुर्नयप्राप्तशोच्यदशा– vocative is मद्दुर्नय...दशे. युधिष्ठिर who is in a penitent mood now realises that his polity was defective, that the enemy ought to have been treated as Bhīma would have wanted him to be treated. 'सहितौ एव बन्धुजनं संभावयावः' is euphemism for ' together shall we burn ourselves'. 'यथा संदीप्यते पावकः' 'as the fire gets enkindled' is there already. VI, 22, 6–9 द्रौपदी wants to lose no time in meeting her lord in the yonder world. As she looks on all sides, perhaps for the first time she realises none obeys her or Yudhiṣṭhira. But this disobedience on the part of people she ascribes to the absence of her lord ' कथं न कोऽपि नाथेन विना महाराजस्य वचनं करोति ।' — 'how in the absence of my lord none carries out His Majesty's order !' is a passage which has more in it than meets the eye. The implication is *so long persons obeyed Yudhiṣṭhira because Bhīma was there to see that none dared* disobey his elder brother. *This throws light* on the answer to the question 'who is the hero of the Veṇīsaṁhāra ?' The heroine states in an unambiguous manner that it is भीमसेन. The next sentence is in the same strain. 'That very royal family (राजकुलं), even servants avoid, on

being deprived of you.' What mattered most was being भीमसेनसहित. So long as it was भीमसेनसहित, the राजकुल attracted persons towards it. But now that Bhīma is *not* there, even servants are avoiding it. This is proof positive of the supreme importance attaching to Bhīmasena. VI. 22, 10 The demon appreciates द्रौपदी's resolve saying that following the husband in death (पत्युः अनुमरणम्) is worthy (सदृश) of brides i. e. ladies of the भरत family. VI. 22, 11–12 युधिष्ठिर requests the 'great sage' to do him an obligation by giving fuel, as none else listens to him. VI, 22, 13–14 The demon is clever enough to know that a sage would not do so. At heart he is satisfied that both युधि० and द्रौपदी will throw themselves into the pyre. "So without being detected shall I enkindle' he says. Openly, however, he tells युधिष्ठिर that he (राक्षस) cannot remain there only and goes out. VI, 22, 17–24. युधिष्ठिर tells द्रौपदी about his resolve to depend on himself and as there is a blast (निर्घोष) of a conch heard, द्रौपदी urges युधि० to finish everything before *another* disaster befalls them in the form having to learn something unwelcome. VI, 22, 25–26 All walk round युधिष्ठिर asks द्रौपदी to send some message to mother कुन्ती and her (द्रौपदी's) co-wives. VI, 22, 30–32 In the message द्रौपदी has decided to send to 'mother' (i. e. Kuntī) she speaks of Bhīma as Kuntī's middle son who had secured victory over demons such as Baka etc. the message is 'he has departed (गतः) to the other world, *through* partiality for *me*' (i. e. Draupadī). While trying to avenge the wrong done to *her*, Draupadī has learnt from the Cārvāka, Bhīma was killed. Draupadī uses the self-condemnatory phrase 'हताशायाः मम पक्षपातेन' 'out of partiality for me with my hope smashed'. She means she is very unfortunate. Otherwise Bhīma would not have been required to lay down his life in the effort. हता आशा यस्याः सा हताशा – बहु० In verse 23 is couched युधिष्ठिर's message to Kuntī to be conveyed to her by बुद्धिमतिका.

(23) Construe : येन तत्र जतुवेश्मनि दीप्यमाने [सति] भुजयोः बलेन सुतैः-सह निर्वाहिता असि **तस्य** [**ते**] प्रियस्य बलिन **तनयस्य पापं ते आख्यामि; अन्यः ईदृक् कथं कथयेत्**। (वसन्ततिलका).

The verse refers to Bhīma's feat of having safely carried कुन्ती along with her sons to a place of safety when the lac-mansion in which they were housed by the कौरवs with the purpose of having burnt

them down to ashes. युधिष्ठिर euphemistically says 'I am conveying (आख्यामि) the evil (पापं) of that son of yours *dear* (प्रिय) and *strong* (बलिन् m. वलम् अस्य अस्ति इति) पापम् = मृत्युं, अवसानम्. Another person (अन्यः) would find it difficult to tell you (this lit. how would another tell you such a news ?). Like द्रौपदी, युधिष्ठिर too blames himself अन्यः कथं कथयेत् = नैव कथयेत्. 'I have this distinc*tion*, that I am conveying such unwelcome news to you.' VI, 23, 1-4 युधिष्ठिर entrusts to the Chamberlain the work of conveying a message to सहदेव. The latter is the youngest among पाण्डवs, younger of Mādrī's sons (माद्र्याः अपत्यं पुमान् मादेयः). पाण्डोः कुलस्य बृहस्पति is a handsome tribute for intelligence सहदेव is receiving from युधिष्ठिर. बृहस्पति is the preceptor of gods, most learned among them. In 'सकलकुरुकुलदावानलः युधिष्ठिरः' भट्ट नारायण gives evidence of his having been nodding when he used the phrase. For if he were the forest conflagration to the *entire* Kuru family neither सहदेव nor the hated enemy of the पाण्डवs viz., दुर्योधन would have been alive. And with even a single person from the Kuru family alive 'दावानलत्व' of युधिष्ठिर would be meaningless. Or, the expression to be understood as one full of exaggeration uttered in a mood of self-censure, in which case दावानलः = दावानलप्रायः, दावानलकल्पः । प्रियम्, अप्रातिकूलं etc. explain why युधिष्ठिर embraces him closely (in imagination) before departing to the other world. 'व्यसने अभ्युदये च धृतिमन्तम्' — embodies a rare quality viz. courage in difficulty as also prosperity (अभ्युदये). 'Courage' is not a very happy translation. In व्यसन 'courage' is necessary. But in अभ्युदय 'balance' or 'control' is necessary. **धृति** *covers both* perhaps it is best translated as the 'sustaining quality, (धृ to hold, sustain). In prosperity too sustaining a balance, not allowing the mind to get tilted is necessary. In the भगवद्गीता 'धृति' is rightly regarded as an important quality of a person who has attained spiritual eminence. The 'अर्थशास्त्र'कार कौटिल्य too praises आन्वीक्षिकी i. e. philosophy as the science of highest importance as it (philosophy) enables a person to maintain balance under either extreme, viz., penury and prosperity. (Vide **धृत्या** यया धारयते मनःप्राणेन्द्रियक्रियाः । योगेन **अव्यभिचारिण्या** धृतिः सा पार्थ सात्त्विकी । – भगवद्गीता XVIII, 33; the supreme need for maintaining balance under either व्यसन or अभ्युदय is patent to all thinking persons – hence कौटिल्य's praise of आन्वीक्षिकी – '... आन्वीक्षिकी लोकस्य उपकरोति, व्यसनेऽभ्युदये च बुद्धिमवस्थापयति ... ') Sahadeva did not lose heart in calamity nor did he become swollen-

headed in prosperity. शिरसि आघ्राय–'having smelt on the head'. Elders are described as smelling the youngers on their heads before parting. Even to-day old mothers or grandmothers and aged fathers or grandfathers are seen to be smelling their sons or grandsons, better children or grand-children on head before parting. Especially is this true of the illiterate sections of the community. Is the practice a remnant of the habits man had before he became civilized and when he was nearer animals ?

(24) Construe : **भवान् हि वयसा मम दूरेण अल्पः श्रुतेन [तु] समः**, कृत-सहजया **बुद्ध्या ज्येष्ठः, मनीषितया [गुरुः** अस्ति], अतः पाणी शिरसि मुकुलौ कृत्वा **भवन्तम् अभ्यर्थये मयि स्नेहः विरलतां नेयः, [त्वं] पितुः वारिदः भव ।** (हरिणी).

'In point of age (वयसा–वयःn. instrumental sing.) your honour (भवान् – showing युधिष्ठिर 's regard for सहदेव) is by far younger (अल्पः lit. small दूरेणाल्पः very small, very young) than I; in regard to learning (श्रुतम् – श्रु to hear 'श्रुत' was what was heard by the pupil from the teacher who in old days imparted instruction orally, actually there being very little importance, if any, attached to written work of the candidate) you are my equal (समः). In point of intellect (बुद्धया) you are the senior most (ज्येष्ठः), in point of the state (ता) of being wise (मनीषी lit. one who controls his mind, मनसः ईष्टे इति मनीषी, तस्य भावः मनीषिता, तया) You are my senior (गुरुः). Hence i. e. because of your superiority, having made my two hands (पाणी accu. dual of पाणिः a hand) buds (मुकुलौ) on the head, i. e. on having placed my folded hands on my head to make obeisance to you, I beg (अभ्यर्थये) or eagerly request (अभ्यर्थये). Affection for me (मयि स्नेहः) should be ta-ken to the state of being thin i. e. should be reduced (विरल–तां नेयः), Do you be the giver of [libation–] water to the [revered] father." VI, 24, 1–2 At my command, carry out the behest (वचने स्थातव्यम्) of नकुल, though ever so much proud (नित्याभिमानिनः) and with a heart similar in strength to a stone i. e. though having a hard heart. 'Our path is not to be followed' = 'आत्मनाशः (आत्मवधः इत्यर्थः) न कर्तव्यः ।' By you your body : has to be preserved. 'त्वया' in the prose line to be connected with 'रक्षेणीयं शरीरम्' at the end of line 4, verse 25.

(25) Construe : श्रुतिविशदया आत्मबुद्धया अस्मान् स्वाग्रजौ च विस्मृत्य, उदकपृषतान् अश्रुगर्भान् पिण्डान् पाण्डोः प्रदातुं तु दायादानाम् अपि भवने यादवानां कुले वा कान्तारे कृत-वसतिना वा **शरीरं रक्षणीयम्** । (मन्दाक्रान्ता).

'With your own (आत्मनः) i. e. natural intellect (vide सहजया बुद्धया in verse 24, line 2 above), [made] clear (विशदा) by learning (vide

'कृत' in line 2, verse 24, the whole phrase used there being 'कृतसहजया बुद्धया ज्येष्ठः...') having forgotten (विस्मृत्य–ल्यबन्त of वि+स्मृ) us (अस्मान् i. e. युधिष्ठिर) and your two elder brothers (स्वस्य अग्रजौ भीमार्जुनौ इत्यर्थः), body *ought* to be preserved by you who would have taken abode (कृता वसतिः येन) in the house of the co-parceners (दायम् आदयते इति दायादाः= धार्तराष्ट्राः or धार्तराष्ट्र here) or in the family of the Yādavas or in a forest (कान्तारे)." युधिष्ठिर expects सहदेव to do what is absolutely necessary viz. without committing suicide, *living*, while implicitly obeying Nakula. This was to be done with the purpose of carrying out the duty by the departed ancestors 'पितुः वारिदः भव' —where 'पितुः' prominently refer to 'father' though other ancestors too are included among those in whose memory water is to be offered at a *S'rāddha* ceremony. VI, 25, 1–2 अस्माकं शरीरस्य स्पृष्टिकया = अस्माकं देहस्य स्पर्शेन when स्पृष्टि is from स्पृश्, like गति, कृति from गम्, कृ respectively. Thus स्पृश्+ति = स्पृष्टिः — touch. स्पृष्टिः एव स्पृष्टिका तया स्पर्शेन इत्यर्थः। शापितः — p. p. p. of the causal of शप् to swear, lit. you have been made to swear or take an oath. This comes close to 'तुला शपथ आहे' in Marāthī. अस्मच्छरीरस्पृष्टिकया becomes even more specific in 'माझ्या **गळ्याची**' Thus युधिष्ठिर's अस्मच्छरीरस्पृष्टिकया शापितोऽसि comes close to 'तुला माझ्या गळ्याची शपथ आहे' in point of sense. This is intended to bring out the *gravity of the mission entrusted to a person which he is to do his very best to carry out.* न हीनः कालः यस्मिन् कर्मणि यथा स्यात् तथा अकालहीनम् (without any delay) is an अव्ययीभाव समास. आवेदनीयम् used predicatively this poetential participle from the causal of आ + विद् means 'ought to be told'. VI, 25, 6–9 'Child i. e. dear Uttarā has conceived it is four months since then' is idiomatically conveyed by 'वत्साया उत्तरायाः चतुर्थः मासः प्रतिपन्नस्य गर्भस्य' (lit. it is the fourth month of the embryo stepped on to i. e. had by dear Uttarā). द्रौपदी hopes that the child in Uttarā's womb would be a son. He is, therefore, कुलस्य प्रतिष्ठापकः one who causes the family to be established. कदापि— at some date. श्वशुरकुलस्य i. e. पाण्डुकुलस्य—अस्माकम् अपि of us also (in particular). सलिलस्य बिन्दून् ददाति इति सलिलबिन्दुदः. VI, 25, 10 Yudhiṣṭhira bursts into tears (सास्रम्) to hear what द्रौपदी said regarding the care with which उत्तरा's would - be - child was to be protected.

(26) Construe : शाखारोधस्थगितवसुधामण्डले मण्डिताशे पीनस्कन्धे सुसदृशमहामूल-पर्यन्तबन्धे **सुमहति तरौ दैवात् दग्धे तस्य** अस्मिन् **सूक्ष्माङ्कुरे** छायया अर्थी **अयं जनः**

कम् अपि आशाबन्धं कुरुते । (मन्दाक्रान्ता).

" This person (अयं जनः) i. e. द्रौपदी, desirous of (अर्थी–अर्थः longing अस्य अस्ति इति) shade (छाया, ' छायया अर्थी' is idiomatic Sanskrit) fixes some unaccountable or curious (कमपि) bond of hope (आशायाः बन्धम्) on the slender (सूक्ष्म lit.) sprout (अङ्कुरे) of that (तस्य) [tree] when through [adverse] fate (दैवात्) the great tree has been burnt. The great tree was शाखारोधस्थगितवसुधामण्डलः (शाखानां रोधः वैपुल्यं तेन स्थगितं (covered) वसुधायाः (of the earth) मण्डलं (circle) येन सः बहु०) one that had covered the circle of the earth with the amplitude of its branches. It had adorned the quarters (मण्डिताः आशाः येन सः — तस्मिन् अलंकृतदिशि इति यावत्). Its trunk (स्कन्ध) was stout (पीन — lit. developed) सुसदृशानि च तानि महान्ति च मूलानि तेषां पर्यन्तेषु बन्धः (binding) यस्य सः — It had a binding at the extreme ends of the great roots which were well worthy of it (i. e. the roots were strong enough to hold the tree in position). As ill luck would have it (दैवात्) the tree has been burnt and द्रौपदी is fixing her hope on a slender sprout of longing as she is for shade. Some take this verse to be an instance of रूपक (Mr Adarkar). Others are of the opinion that it is an example of निदर्शना (with these persons Mr Adarkar does not agree). Prof. Gajendragadkar rightly takes this to be an "instance of अतिशयोक्ति of the 'भेदेऽपि अभेदः' kind, which is best instanced in, say, 'चन्द्रः उदेति,' said when a beautiful woman is coming." Because of the would–be–child of उत्तरा (प्रकृत) there has been 'निगीर्य अध्यवसानम्' (मम्मट, काव्यप्रकाश, X 14) by पर i. e. 'सूक्ष्माङ्कुर.' VI, 26,1–2 युधिष्ठिर asks द्रौपदी to carry out (साधय) what was resolved (अध्यवसितम्– p. p. p. of अधि+अव+सो=अध्यवासनम् in keeping with नपुंसके भावे क्तः). As he sees the Chemberlain still tarrying he reminds the old and faithful servant that he was conjured by the touch of his (युधिष्ठिर's) body. VI, 26, 3–4 The कञ्चुकिन् bursts into crying (साक्रन्दम्). He is reminded of His Majesty पाण्डु addressing whom he exclaims ' this terrible consequence has overtaken *your* sons'. He next addresses कुन्ती whom he *imagines* to be present on the spot—

(27) Construe : ते भ्रातुः तनयेन शौरिगुरुणा, गाण्डीविनः श्यालेन, अखिलधार्तराष्ट्र-नलिनीव्यालोलने दन्तिनः तस्य एव वृकोदरस्य आचार्येण, मत्तेन उन्मत्तेन वा [सता] **हलिना** यस्य आश्रयात् ननु मही शीतला **[तत्] त्वत्सुतकाननं दग्धम्** । (शार्दूलविक्रीडितम्).

'By the son (तनयेन) of your brother (ते भ्रातुः) i. e. by Vāsu-

deva's son, by the elder brother of S'auri i. e. Kṛṣṇa, by the brother-in-law (श्याल) of Arjuna (Gāndīvin), by the preceptor (आचार्य) of that very Bhīma (वृकोदर) an elephant (दन्तिन्—lit. a tusker) in the shattering (व्यालोलनम्) of the lotus-plant (नलिनी) in the form of all the sons of धृतराष्ट्र , by the plough-bearer (हलिना) – whether as he was in a frenzy (मत्त) or under the influence of intoxication (उन्मत्त) – the forest in the form of your sons (तव सुताः एव काननम्) was burnt down (दग्धम्) – the forest by resorting to which (यस्य आश्रयेन) as you know (ननु) the earth was cool. The idea is that बलराम did not pay any heed to a number of circumstances each of which ought to have prevented him from killing the पाण्डवs. Thus he ought to have thought of the fact that भीम was his father's sister's son. He ought to have considered that he was himself कृष्ण's elder brother [and that कृष्ण was अर्जुन's friend]. He also ought to have thought of the relation between Arjuna and himself. As Subhadrā, his own sister was given in marriage to Arjuna, Balarāma, ought to have shown consideration to Bhīma who was his (Balarāma's) brother-in-law's brother. Why ? he was Bhīma's preceptor himself in the art and lore of mace-fighting. The Chamberlain is irresistibly led to think that either Balarāma was out of his senses (मत्त) or intoxicated (उन्मत्त) [बलराम's fondness for सुरा is known]. " Your sons, O Kuntī, " says the कञ्चुकी, ' were the forest resorting to whom the entire earth was cool; strangely enough Balarāma has burnt that forest". Evidently a more heinous crime could not be perpetrated by any one else. हल + इन् = हली- बलराम's name. The verse shows the old servant's devotion to the family he was serving for so long a period. The stage direction brings out that he is so much moved that while going out he weeps (रुदन् निष्क्रान्तः). VI, 27, 1–4 युधिष्ठिर who is hoping against hope wants the कञ्चुकी to convey a message to अर्जुन, if by some chance (कदाचित्) अर्जुन succeeded in killing the enemy. युधिष्ठिर is not at all confident that it would be so (यदि कदाचित). 'I am saying [this] as something has to be said' (वक्तव्यम् इति ब्रवीमि) 'We are not so fortunate' (न पुनः एतावन्ति भागधेयानि नः) are idiomatic passages bringing out the utter helplessness to which युधिष्ठिर was reduced.

(28) Construe: **सत्यं मम वत्सस्य निधने हली हेतुः भवति तथा अपि ते सहजसुहृदः मधुरिपोः एषः भ्राता । अतः** भवता [तस्मिन्] **क्रोधः न खलु कार्यः मयि च**

प्रेम [न कार्यम्] वनं गच्छेः, अकरुणां क्षात्रपदवीं पुनः मा गाः । (शिखरिणी).

'True (सत्यं), the plough-bearing (हली) बलराम is the cause (हेतुः भवति) of my dear brother's (वत्सस्य) death. All the same (or, even so तथापि), this one (बलराम) is the brother of your natural (सहज) friend, the enemy of [the demon] Madhu i. e. Kṛṣṇa. Hence (अतः) by your honour (भवता), anger should not be entertained towards him nor affection (प्रेम) toward me (मयि प्रेम). Repair (गच्छेः) to a forest. Do not, however (पुनः), take (गाः lit. go) to the path of kṣatriyas (क्षात्रपदवी) which is void of sympathy (अकरुणा –न करुणा यस्याः सा–ताम्).'' VI,28,1 The Chamberlain goes out to carry out the command issued to him by युधिष्ठिर. VI,28,2-3 युधिष्ठिर is glad to see fire (enkindled). This is what the stage direction अग्निं दृष्ट्वा सहर्षम्) means. 'Divine Fire (हुतम् अशनं यस्य सः, हुताशनः) is enkindled (सम् + इद्धः p. p. p. of इध्). He is one who has invited (आहूत) person (जन) like us, by his hands (हस्त) in the form of flames (शिखाः) which have risen high (उद्धत). उद्धताः शिखाः ताः एव हस्तौ ताभ्याम् आहूतः अस्मद्विधः जनः येन सः — बहु० ननु — 'I say', 'just see' is a gentle way of drawing attention of person to what has not been seen by the other. VI, 28, 5-6 अपश्चिमः is न पश्चिमः यस्मात् that after which there is none i. e. the last. प्रणयः — request. द्रौपदी's last request to युधिष्ठिर is that she be allowed to enter before (अग्रतः— lit. at the front) युधिष्ठिर. She wants to be the *first* to enter. VI, 28, 8 युधिष्ठिर proposes that both should enjoy the prosperity *together*. VI, 28, 13-18 The maid-servant of Draupadī is very much distressed. She shouts for help. सोमवंशस्य राजा ऋषिः इव सोमवंशराजर्षिः, राजसूयेन संतर्पितः (satisfied, fully gratified) हव्यानां वाहः येन सः, खाण्डवेन संतर्पितः हुतवहः येन तस्य किरीटिनः ज्येष्ठः भ्राता–all these phrases are intended to bring out the eminence of युधिष्ठिरः सुष्ठु गृहीतं नामधेयं यस्य सः सुगृहीतनामधेयः–in olden days servants did not mention the masters by their names as that would have been regarded as an indication of immodesty. A device of using such a phrase as सुगृहीतनामधेय was employed. सुष्ठु गृहीतम् (अन्यैः इत्यर्थः) नामधेयं यस्य सः – the direct mention of the name was thus avoided. पाञ्चालराज्ञः तनया, वेद्याः मध्ये संभवः यस्याः सा वेदिमध्यसंभवा one whose birth took place from the middle of a sacrificial altar; यज्ञसेनस्य द्रुपदस्य अपत्यं स्त्री याज्ञसेनी – these terms too are significant. The two eminent persons are becoming the fuel (इंधनीभवतः—इन्धनीभू is the root, न इन्धनम् अनिन्धनम् इन्धनं संपद्यमानं भवति इति इन्धनीभवति, 3rd person dual is इन्धनीभवतः). As no one

comes to protect either युधिष्ठिर or द्रौपदी from their suicidal act, the Ceṭī asks the two, having fallen before or in front of them (तयोः अग्रतः पतित्वा) what their majesties have started (व्यवसितम् lit. determined). VI, 28, 19-20 युधिष्ठिर's reply is 'what is *proper* (सदृश = उचित) in the absence of my dear [and] affectionate younger brother (वत्सलेन प्रियानुजेन विना). He bids her bring water. VI, 28, 22–25 युधिष्ठिर offers cavityful of water to the departed गुरुs or elders. With tears he last comes to his father saying 'now this is the turn (अवसरः lit. scope) of our father'.

(29) Construe : [हे] **तात, इदम् अस्मत्तः** अद्यप्रभृति **पुनः दुर्लभम् मया दत्तं वारि** माद्र्यम्बया सार्धं **निपीयताम्**।

'O father! let this water (इदं वारि) given by me (मया दत्तम्), [but] difficult to be had again from us since to-day, be drunk with mother Mādrī. 'अद्यप्रभृति पुनः अस्मत्तः दुर्लभम्' indicates that युधिष्ठिर has decided to throw himself into the pyre. He would be no more. Thus the ancestors would have from that day onwards no water from him. युधिष्ठिर wants his father to take the utmost advantage of the last opportunity of its kind that presented itself to him.

(30) Construe : **एतत् जलम्** जलजनीलविलोचनाय **भीमाय**, भोः **तव मम च अविभक्तम् अस्तु**। [हे] **वत्स**, पिपासितः अपि [त्वम्] **एकं क्षणं विरम; त्वया सह पातुम्** [**अहं**] **जवात् आगतः अस्मि**। (वसन्ततिलका).

"This water (एतत् जलं) is for भीम with eyes (विलोचन) blue (नील) like a lotus (जलज-जलाज्जायते इति). Oh (Bhīma)! let it be (अस्तु) undivided (न विभक्तं) between you and me. Dear brother (वत्स), even though thirsty (पिपासा अस्य संजाता इति पिपासितः), wait for a single moment. Here have I come (आगतः अस्मि = आगमिष्यामि) with speed (जवात्) to drink it with you." The libation–water युधिष्ठिर offers to भीम, he wants भीम not to drink. While he was alive he shared so many things with युधिष्ठिर. Bhīma, therefore, should wait for a while thus allowing युधि० to follow him in death. Thus both would drink that water together. VI, 30, 1 युधिष्ठिर says he is not blessed (न कृती) to see his dear brother though gone near the latter, for, he (भीम) would have attained (उपगत) the destination (गति–goal, course, destination) of excellent क्षत्रियs i. e. of those who die on the battle–field while fighting against the enemy viz., स्वर्ग. द्रष्टुम् अकृती – [am] not blessed to see.

(31) Construe : **अम्बास्तनयुगं मया पीतं तदनु भवता पीतम्; वत्सलतया**

मदुच्छिष्टैः वृत्तिं जनयसि; वितानेषु अपि **तव मम च सोमे एवं विधिः अभूत्, अधुना त्वं निवापाम्भः पूर्वं कथं पिबसि।** (शिखरिणी).

युधिष्ठिर recalls how during their child-hood it was by him (युधिष्ठिर) that mother's (अम्बायाः = मातुः) pair of breasts (स्तनयोः युगं) was [first] sucked (पीतम् lit. drunk) and after that by Bhīma, how the latter out of his affectionate attitude (वत्सलतया) used to make his living (वृत्तिं) with juices (रसैः) that remained after he had i. e. युधिष्ठिर had received (मम उच्छिष्टैः, मदुच्छिष्टैः). Even in sacrifices (वितान–वि+तन् to stretch out an elaborate procedure, a sacrifice; cf 'वैतानास्त्वां वह्नयः पावयन्तु' S'ākuntala IV where वैताना: = यज्ञीयाः) this (lit. thus एवं) was the procedure (विधिः) or arrangement between you and me in regard to the [exhilerating] soma [–juice] (सोमे=सोमरसे). I used to partake of it first and you followed me. The question in line 4th is touching. How then do you, at present, drink the libation-water first ?'–Evidently, this is another way of asking ' why did you depart from here earlier thus forestalling me in drinking libation–water ?' VI, 31, 1–3 युधिष्ठिर asks द्रौपदी also to offer libation–water. The Ceṭī brings water required for the purpose. On द्रौपदी's asking ' to whom shall I offer water ?', युधिष्ठिर replies as follows–

(32) Construe : [हे] **कृष्णे,** सहसा दिवं गच्छते **तस्मै जलं देहि येन गान्धार्याः रुदितेषु अम्बा अपि सखीकृता।** (पथ्यावक्त्रम्).

" O Draupadī, give water to the one who went (गच्छते=गतवते, present participle for p. p. p. with the वत् termination making the sense active) to the heavenly world (दिवम्) suddenly, by whom mother (अम्बा) i. e. Kuntī was made the friend (सखीकृता) of गान्धारी in her lamentations (रुदितेषु)." This is an indirect way (पर्यायोक्त) for 'give water to Bhīma'. For by him was Kuntī made गान्धारी's सखी in lamenting, गान्धारी had lost her 'hundred' (in fact 99) sons and was lamenting. Now Kuntī too is made to lament as भीमसेन has departed to the other world. रुदित p. p. p. used in the sense of रुदन according to– 'नपुंसके भावे क्तः'. न सखी असखी, असखी सखी संपद्यमाना कृता सखीकृता। –a च्वि form. VI,32,2 '**नाथ**' and '**परिजन**' are significant in the sentence put into द्रौपदी's mouth: ' नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु।' " My lord Bhīma-sena, let this water brought by a *servant* (परिजनः–i. e. Draupadī herself) be water for your feet as you have reached the heavenly world". It is the duty of a servant to provide water to the master

for washing his feet with, on the latter's having completed a journey and come home. Bhīma has reached heaven, so like a dutiful servant द्रौपदी is supplying water, *though from the surface of the earth* before joining him in the other world. VI, 32, 3 फाल्गुनस्य अर्जुनस्य (अग्रे जातः) अग्रजः, तत्सम्बुद्धौ 'फाल्गुनाग्रज'. 'O elder brother of Arjuna' i. e. 'O Bhīma !'–

(33) Construe : असमाप्तप्रतिज्ञे अपि महाभुजे **त्वयि याते मुक्तकेश्याः एव ते प्रियया सलिलाञ्जलिः दत्तः**। (पथ्यावक्त्रम्).

" When you, possessed of long arms (महान्तौ भुजौ यस्य सः महाभुजः तस्मिन् महाभुजे), departed (याते) even without having carried out (समाप्त–सम्यक् आप्त achieved, accomplished, p. p. p. from सम् + आप्) your vow, by your beloved, even while she is having her hair loose (मुक्ताः केशाः यस्याः सा मुक्तकेशी तया मुक्तकेश्यी) a cavity [ful] of water (सलिलपूर्णः अञ्जलिः सलिलाञ्जलिः) has been offered to you (ते दत्तः)." VI, 33, 1 द्रौपदी urges युधिष्ठिर to get up lest delay be caused as a result of which his brother i. e. Bhīma would go a long way (दूरं) off. VI, 33, 3–4 The stage direction दक्षिणाक्षिस्पन्दनं सूचयित्वा is for the actor playing the role of युधिष्ठिर. By *gesticulation* he is to convey to the audience that his right eye is throbbing. Throbbing of the right eye (arm etc.) on the part of the males is an auspicious indication. So युधिष्ठिर says (auspicious) indications (निमित्तानि = सुनिमित्तानि) tell me (मे कथयन्ति) that you will honour भीम i. e. meet and show your regard for him. This means युधिष्ठिर hopes that द्रौपदी will be able to meet भीम, though this may also under the circumstances as they obtained, mean in the yonder world. The सुनिमित्तत्व of the निमित्त lies in this 'that meeting here too is likely' is conveyed by it. VI,33,5-6 द्रौपदी expresses a pious wish that the indication should turn out (भवतु) to be an auspicious one. At this juncture, there is a tumult (कलकलः) behind the curtain (नेपथ्ये). VI,33,7-10 Suddenly युधिष्ठिर's chamberlain enters in excitement (संभ्रान्तः). His words are shure to have a dramatic effect. Immediately after युधिष्ठिर and द्रौपदी have spoken of सु–निमित्त, the कञ्चुकी enters declaring *the meanest* of *the Kauravas is coming in this very direction* (इत एव अभिवर्तते), searching (परिमार्गमाणः) for the *daughter of the Pāncāla king*. The audience too is sure to be taken aghast– क्षतजस्य रुधिरस्य अभिषेकेण पाटलितम् अम्बरं (वस्त्रं) शरीरं च यस्य सः क्षतजाभिषेकपाटलिताम्बरशरीरः— बहु० समुच्छ्रिता दिग्धा भीषणा च गदा अशनिः (thunderbolt of Indra) इव यस्य सः — बहु० VI, 33. 10 "**हा दैव**" is in contrast with 'निमित्तानि मे कथयन्ति.' 'Your decision has

taken place (जातः)'. The king faints as he has inferred that the arrival on the scene of दुर्योधन as stated by the Chamberlain was proof of the death of Arjuna too, who as चार्वाक had told had been fighting with भीम's mace as his weapon against दुर्योधन. द्रौपदी also is shocked. She addresses अर्जुन as 'आर्यपुत्र' (my lord) which is to be carefully distinguished from 'नाथ' which she uses while addressing Bhīmasena only. स्वयंवरे स्वयंग्राहः (ग्रहणं) तेन दुष्टं यथा तथा ललितः स्वयंवरस्वयंग्राहदुर्ललित. Draupadī construes अर्जुन's departure as a result of his keen desire to meet his dear brother Bhīma in heaven. He did not want to see either His Majesty or 'this servant' (i. e. Draupadī). She too faints away. VI, 33, 15–18 सव्यसाचिन्–(सव्य left, साचिन् one who keeps company) Arjuna could use both his hands for discharging arrows from the bow. त्रिलोचन is शङ्कर. त्रिलोचनस्य अङ्गस्य निष्पेषः (pounding) तत्र मल्लः (wrestler), तत्सम्बुध्दौ त्रिलो.....मल्ल—reference is to the fight between S'iva in the disguise of a *kirāta* (forester) and Arjuna in which Arjuna did not yield ('किरातार्जुनीयम्' is the name of this युध्द as also of भारवि's महाकाव्य dealing with the same). निवातकवचस्य (एतन्नामकस्य राक्षसस्य) उध्दरणेन (removal) निष्कण्टकीकृतः (rendered thornless) अमराणां (देवानां) लोकः येन सः— ब० बदरेः आश्रमे मुन्योः (out of the two sages) द्वितीयः तापसः–one is Nārāyaṇa and the other is Nara (i. e. अर्जुन is regarded as this latter). द्रोणाचार्यस्य प्रियः शिष्यः is significant. Though अर्जुन got himself endeared to the preceptor, he lost against दुर्योधन (as ill luck would have it). अस्त्राणां शिक्षा (training) तस्याः बलेन परितोषितः गाङ्गेयः (भीष्मः) येन सः— बहु० राधेयस्य कर्णस्य कुलम् एव कमलिनी तस्याः प्रालेयवर्षः (hail-shower). गन्धर्वेभ्यः निर्वासितः (rescued) दुर्योधनः येन सः is a tribute to अर्जुन's act of valour — but the same Arjuna, o alas! is no more. If प्रालेयवर्ष is enemical to a कमलिनी, राजहंस is very friendly and therefore welcome to a lotus-pond. Hence पाण्डवानां कुलम् एव कमलिनी तस्याः राजहंसः– Strictly अर्जुन is one of the members of the family. He *cannot* be regarded as a royal swan to the lotus-pond in the form of the family. It seems that the contrast between कमलिनीप्रालेयवर्ष and कमलिनीराजहंस appealed to युधिष्ठिर very much i. e. it appealed to भट्ट नारायण too much—with the result that the *logical* inconsistency of one of the members of the family being regarded as a royal swan to the lotus-pond in the form of the family remained unnoticed by the author–'युधिष्ठिर was beside himself with grief' may be proposed as an explanation. But it is more of the nature of rationalisation than justification.

(34) Construe : **अयि तात** तां वत्सलाम् अम्बां विनीतम् अनभिवाद्य, मां गाढम् अनुपगुह्य च, **मया** अपि **अनुक्तः**, एतां स्वयंवरवधूं **दयिताम् अदृष्ट्वा, दीर्घप्रवासं कथं गतः असि** । (वसन्ततिलका).

'O dear one (तात)! without having saluted (न अभिवाद्य–अनभिवाद्य –absolutive of अभि + वाद् to salute) that affectionate mother modestly (विनीतम् यथा तथा) and embraced me closely (गाढम्), without being addressed by me even, without having seen (अदृष्ट्वा) this beloved your bride (वधू) in the *svayaṁvara.* how have you gone on a long (दीर्घ) journey (प्रवास) ?' वत्सलां, स्वयंवरवधूं , दीर्घ are साकूत विशेषणs. There is thus परिकर अलंकार contained in the verse. The words over, युधिष्ठिर faints away (मोहम् उपगतः) VI, 34, 1–5 The old servant is frightened at the arrival even nearer of ' the enemy'. He decides to resort to the remedy प्रतीकार which appears to him to be proper for the occasion viz., taking पाञ्चाली near the pyre. He asks the ceṭī to find out द्रौपदी's brother धृष्टद्युम्न, or नकुल and सहदेव but loses all hope of protection (कुतोऽत्र परित्राणाशा) when युधिष्ठिर has become so help. helpless, when neither भीम nor अर्जुन is alive. The ceṭī cries out for Behind the curtain there is a tumult and then are the words purport. ing to say ' don't be afraid of our sight' heard. The speaker wants to know the region where याज्ञसेनी is present (संनिहिता —lit. situated close to or near p. p. p. from सं+नि+धा, feminine gender, nominative case). क्षतजम् एव आसवः (मद्यं) तेनमत्ताः यक्षाः, राक्षसाः, पिशाचानि च गृध्राः जम्बूकाः वायसाः च भूयिष्ठाः (बहवः) येषां ते — those consisting mostly of Yakṣas etc: intoxicated (मत्त) with the wine in the form of blood and vultures (गृध्र) jackals (जम्बूक) and crows (वायस)-- the compound is an adjective qualifying विरलयोधपुरुषाः – विरलाः च ते योधपुरुषाः thinned warriors. The compound is a vocative (सम्बोधन) ' O you ... '. दर्शनात त्रासः दर्शनत्रासः fear of sight. The speaker gives the characteristic of पाञ्चाली whom he wants to find out.

(35) Construe : या सलीलं करेण ऊरुं परिघट्टयतः दुर्योधनस्य पुरतः अपहृताम्बरा, दुःशासनेन कचकर्षणभिन्नमौलिः **सा द्रौपदी पुनः क्व प्रदेशे [तत्] कथयत** । (वसन्त–तिलका).

The verse recalls a past incident: She who had her garment removed in the presence of दुर्योधन (दुर्योधनस्य पुरतः) who was sportively (लीलया सहितं यथा तथा सलीलम्) patting (परिघट्टयतः) his thigh (ऊरुं), she whose braid (मौलि) was dishevelled (भिन्न lit. broken) by the dragging by her

hair by दुःशासन — tell [us] in which region is Draupadī thus characterised?' VI, 35, 1 Though 'born from the middle of a sacrificial altar, you are being i. e. *will soon be* humiliated (परिभूयसे present for future), with none to protect you (न नाथः यस्याः सा–अनाथा) by this bane (कलङ्क) on the Kuru family'–cries out the Chamberlain. VI, 35, 2–5 The क्षत्रिय in युधिष्ठिर is uppermost. He assures द्रौपदी that she need not be afraid, calls for his bow with the quiver (निषङ्गेण सहितं सनिषङ्गम्) throws out a challenge to दुर्योधन. गदायां कौशलं तेन संभृतः (accumulated) भुजयोः दर्पः तम्–शिलीमुखानां बाणानां आसारः–a shower of arrows. कुरुकुलस्य अङ्गारः a charcoal to the Kuru family i. e. a stigma on it.

(36) Construe : जरासंधशत्रुं तं प्रियम् अनुजम् कुपितहरकिरातद्वेषिणं तं वत्सं च अपश्यन् कठिनचेताः त्वम् **इव प्राणितुं शक्तः न अस्मि, बाणवर्षैः तव असून् अपहर्तुं तु** पुनः **न [शक्तः न अस्मि]** (मालिनी).

Yudhiṣṭhira means not beging able to see his dear younger brother (प्रियम् अनुजम्), the enemy of जरासंध (i. e, भीम), and the enemy of the forester (किरात) in the form of angry S'iva (कुपितः हरः एव किरातः तस्य द्वेषी शत्रुः) i. e. अर्जुन, he is not able to live like the hard-hearted दुर्योधन. But that certainly does not mean that युधिष्ठिर is not able to take away दुर्योधन's life by means of showers of arrows बाणवर्षैः तु पुनः तव असून् अपहर्तुं न न शक्तः अस्मि. i. e. सर्वथा शक्तः अस्मि. 'त्वम् इव प्राणितुं शक्तः न अस्मि' in line 3 is to be understood as conveying यथा त्वं अनुजैः विना कठिनचेताः [सत्] प्राणितुं शक्तः असि तथा अहं प्रियेण अनुजेन भीमेन वत्सेन अर्जुनेन च विना प्राणितुं शक्तः न अस्मि । Incapacity to live in the absence of his brothers on the part of युधिष्ठिर should not be mistaken for incapacity to kill दुर्योधन by means of a volley of arrows. This is what युधिष्ठिर is conveying to दुर्योधन who, according to कञ्चुकिन्'s report, was coming. The stage direction following VI, 36 ought to *surprise and give delight to the spectators.* VI, 36, 2 'कः अयम आवेगः ?' —'what (i. e. how unaccountable) excitement is this ?'

(37) Construe : **अहं न रक्षः न [वा] भूतं,** रिपुरुधिरजलाह्लादिताङ्गः प्रकामं **निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियः अस्मि । भोः भोः** समरशिखिशिखादग्धशेषाः **राज्यन्यवीराः ,** अनेन वः **त्रासेन कृतं, [युष्मद्भिः]** हतकरितुरगान्तर्हितः **लीनैः किम् आस्यते** । (स्रग्धरा).

रक्षः n. a demon, भूतम्–a ghost रिपोः रुधिरम् एव जलं (प्रवहद्रुधिरम्) तेन आह्लादितम् अङ्गं यस्य सः–ब० निस्तीर्णः (crossed) उरुः प्रतिज्ञा (great vow) एव जलनिधिगहनः गहनजलनिधिः (गहनः जलनिधिः इत्यर्थः) येन सः निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः– ब० The interchange in the places of जलनिधि and गहन

is explained on the basis of 'कडाराः कर्मधारये' (कडारादयः शब्दाः कर्मधारये वा पूर्वं नियोज्याः for instance कडारः (tawny) जैमिनिः कडारजैमिनिः becomes also जैमिनिकडारः). समरः (battle) एव शिखी (one with flames or fire अग्निः) तस्य शिखाभिः (by flames) दग्धाः तेषां तेषु वा शेषाः (remaining from among those burnt down by the flames of fire in the form of battle. लीन lying crouchingly, with not a trace of their *kᵉātra* lustre. हताः करिणः (elephants) तुरगाः (horses) च तैः अन्तर्हिताः (kept across i. e.) screened by the elephants and horses that have been killed. As भीम appeared on the scene the warriors took shelter behind the corpses of elephants and horses as they were mortally afraid of the second Pāṇḍava. VI, 37, 1–3 Bhīma asks them to let him know where Draupadī can be found. The moment synchronises with Draupadī's regaining her consciousness and saying — 'may His Majesty protect.' VI, 37, 4–5 झटिति quickly; श्रेयान्–better, wholesome. VI, 37, 9 युधिष्ठिर does not mind the absence of bow and quiver, ज्वलनम् अभिपातयामि–*shall* (present for future) *cause* to fall *in* the fire (ज्वलनम् accusative, because अभिपातयति is a गत्यर्थक क्रियापद). परिकरं बन्ध् to gird up one's loins, to be prepared. VI, 37, 11–12 'संयम्यन्तां दुःशासनेन अवकृष्टाः मूर्धजाः (केशाः)' the dramatist returns to the main theme of the play. द्रुतं quickly चितासमीपं संभावय–honour the vicinity of i. e. go near the pyre. VI, 37, 13 As a sheer *habit* of his mind युधिष्ठिर says 'अनिहते दुर्योधने न खलु संहर्तव्याः।' –and probably he hopes that in बाहुयुध्द or duel he would be able to embrace दुर्योधन so closely as to cause him to fall into the fire. VI, 37, 14–15 Bhīma naturally tells द्रौपदी that she is not to bind her braid of hair dishevelled (विलुलिता) by दुःशासन, with her hand, *as long as he is alive.* The stage direction द्रौपदी भयात् अपसर्पति (draws away in terror) shows that she has not recognised भीम. 'तिष्ठ तिष्ठ भीरु। क्वाधुना गम्यते।' is भीम's utterance of satisfaction on having carried out his vow. द्रौपदी thinks she is being pursued by दुर्योधन who says 'stand, o timid one, when are you now going?' 'Bhīma *desires to*' i. e. he proceeds in the direction of द्रौपदी to grasp her by her hair. VI, 37, 18 युधिष्ठिर too has *not* recognised भीम. Hence his embracing him who was mistaken for दुर्योधन with impetuousity (वेगान्), and 'दुरात्मन्' etc. particularly '**सुयोधनहतक**'.

(38) Construe : आशैशवात् **अनुदिनं** जनितापराधः, भुजयोः बलेन मत्तः हतराजपुत्रः [त्वम्] इदं **मे भुजपञ्जरस्य अन्तरम् आसाद्य, [हे] पाप, अद्य जीवन्** पदात् पदम् **न प्रयासि**। (वसन्ततिलका).

'You who have given (lit. produced) offence (अपराध) from childhood (आ from, शैशव–childhood), who are intoxicated (मत्तः) by reason of the strength (बलेन) of your arms, who have killed the princes (हतौ राजपुत्रौ–भीमार्जुनौ येन सः), having got into (आसाद्य) the interior of the cage of my arms (भुजयोः पञ्जरस्य अन्तरम्), you will not [be able to] go (प्रयासि=प्रयास्यसि), O sinful one (पाप), from a step to another (पदात् पदम् i. e. पदान्तरम् अपि)." युधिष्ठिर means दुर्योधन's death is imminent. He cannot avoid it. He is going to have it at the hands of युधिष्ठिर. VI, 38, 1–2 भीमसेन tries to *appease* (प्रसीद–) युधिष्ठिर who has taken him to be सुयोधन. VI, 38, 3–4 It is the trusted old कञ्चुकी who recognises भीम before others 'सुयोधनस्य क्षतजेन अरुणीकृतं सकलं शरीरं यस्य सः'–ब० ∴ दुर्लक्ष्या व्यक्तिः (manifest form, आकृतिः) यस्य सः. This is *the dramatist's own* explanation as to how भीम was *not* recognised by either द्रौपदी or युधिष्ठिर or the ceṭī. VI, 38, 7. The spirited ceṭī who had given a retort to भानुमती (as was seen in Act I) draws द्रौपदी's attention to the arrival of her lord (ते **नाथः**), searching her for effecting (कर्तुं) the arrangement (संहारम्) of her braid (वेणी). Actually the play can be regarded to have come to a close here with the ceṭi's sentence एष खलु पूरितप्रतिज्ञाभारः नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति।' But the audience in भट्ट नारायण's days wanted a formal end and so there are a few more pages. VI, 38, 8–9 To **द्रौपदी** *the news is too good to be true.* Hence her question 'why do you console me with false (अलीक) promises (वचन)?' VI, 38, 10 युधिष्ठिर too makes sure by inquiring of जयंधर (the कञ्चुकिन्) that it is Bhīma, and not the hated, accursed Suyodhana. VI, 38, 11–12 Bhīmasena gives the assurance himself: whence can there be that accursed Suyodhana even now?

(39) Construe: **शरीरं भूमौ क्षिप्तम्, इदं** चन्दनाभम् **असृक् निजाङ्गे निहितम्**; चतुरुदधिपयःसीमया **उर्व्या सार्धं लक्ष्मीः आर्ये निषिक्ता**। भृत्याः मित्राणि योधाः एतत् **अखिलं कुरुकुलं रणाग्नौ दग्धम्**; **[हे] क्षितिप, यत् ब्रवीषि [तत्] धार्तराष्ट्रस्य एकं नाम अधुना शेषम्**। (स्रग्धरा).

The words तस्य दुरात्मनः from the earlier prose are to be connected with शरीरं etc. in the verse. Bhīma says 'By me has his body (शरीरं) been thrown on the ground (भूमौ क्षिप्तम्), this blood (असृक् n.) similar to sandal (चन्दनस्य आभा इव आभा यस्य तत् चन्दनाभम्) applied (lit. kept निहितम् p. p. p. of नि+धा neuter base) my body. On the elder brother (आर्ये=ज्येष्ठे भ्रातरि) [or 'Your honour' as भीम would put

it] has been sprinkled that is devolved Splendour (लक्ष्मी:= राज्यलक्ष्मी: along with (सार्धम्) the earth, with the water (पय:) of the four oceans (चतुरुदधय:–चत्वार: उदधय:) as the boundary (सीमा). The servants (भृत्या:) friends, (मित्राणि) warriors (योधा:) [on enemy's side], the whole Kuru family has here (एतत्) been burnt (दग्धम्) in the fire of battle (रण: एव अग्नि:–तस्मिन् a रूपक). O lord of the earth (क्षिति—प) of the son of Dhṛtārāṣṭra, there is now remaining (शेषम् supply अस्ति) one thing (एकं) viz., the name which you are uttering. " चतुरुदधिपय:सीमा is to be dissolved as चतुर्णाम् उदधीनां पय: सीमा यस्या: सा. This phrase is quite usual with Sanskrit poets Cf Kālidāsa's ' चतुरन्तमहीसपत्नीम् ' (S'āk.) which is not exactly identical, but better than that is ' पयोधरीभूतचतु:समुद्राम् ' [Raghu.]. The four oceans are regarded as the boundaries of the earths, as the idea was that earth is surrounded on four sides by oceans. ' धार्तराष्ट्रस्य एकं नाम शेषम् । ' helps us know how in modern Indian languages the phrase नामशेष is used of individuals or institutions that were once upon a time at the height of their glory or prosperity but have subsequently suffered deterioration culminating in utter ruin or disaster– VI, 39, 1 स्वैरम् in the way one likes (स्व+ईर्) here, slowly. VI, 39, 2 (पादयो: पतित्वा) ' जयतु आर्य: '। —are words fraught with a world of meaning to the students of the Veṇī-saṁhāra, who want to understand भीम's character well. Bhīma was not a bully. He was *not* savage-like. *He could not tolerate injustice.* ' The respectworthy must be respected', 'Elders are respectworthy' are his premises. Though in Act I he said ' I shall have nothing to do with peace ' etc. भीम's veneration for युधिष्ठिर had not disappeared. ' आर्य: i. e. ज्येष्ठ: भ्राता जयतु ।' shows that भीम considers himself to be only an instrument of the destruction of the hated enemy. The victory is [ought to be] that of Ārya (Yudhiṣṭhira). VI, 39, 3–4 बाष्पस्य जलं तेन अन्तरिते नयने यस्य तस्य भाव: बाष्पजलान्तरित (screened) नयनत्वम्–तस्मात् (हेतौ पञ्चमी)। किरीटिना–अर्जुनेन, सम–सह; ' कच्चित् is idiomatically used while putting a question hopefully – ' shall I hope your honour is alive with Arjuna ? ' VI, 39, 5 Again भीमसेन modestly says ' while *you* are the king, with the entire (सकल) enemy – side (रिपो: पक्ष:) killed outright (नि–हत), Bhīma is alive and so is Arjuna VI, 39, 6 तात–dear.

(40) Lines 1 & 2 Construe : **रिपो: निधनं तावत् आस्ताम्; इदं शतश:**

आख्याहि–सत्यं त्वं मम भ्राता असि यः असौ **बकरिपु :** ।

'Let alone the annihiltation (निधन) of the enemy. Tell this a hundred times (शत–शः). Are you really (सत्यं) my brother who was the welknown (असौ) enemy of [the demon] बक ?' VI, 40 lines 1 & 2, Bhīma answers '[yes], noble brother, I am that one.'

(40) Lines 3 & 4 Construe : **संयति जरासंधस्य** रुधिरासारसलिले **उरः–सरसि तटाघातक्रीडाललितमकरः भवान्** । (शिखरिणी).

" Is your honour (भवान्) the one who in a battle (संयति–locative sing. of संयत् a battle) [proved to be] a crocodile (मकरः) attractive (ललित) in the sport (क्रीडा) of dashing against (आघात) the banks in the lake (सरःn.) of the chest (उरःn.) of Jarāsandha, with the shower (आसारः) of blood (रुधिर) as water [contained in it] ?" जरासन्धस्य उरः एव सरः is a रूपक giving rise to another where भीम is identified with a मकर who is तटे आघातानां (आघाताः एव वा) क्रीडा तस्यां ललितः (मनोहारी) मकरः । 'ललित' here is 'प्रेक्षणीय' as in Kālidāsa's phrase 'वप्रक्रीडापरिणतगज**प्रेक्षणीयं** ददर्श' in the Meghadūtam. VI, 40, 2 युधिष्ठिर asks भीम 'what else remains [to be done] ?' It almost appears like a question which the dramatist is putting to himself. VI, 40, 3–4. A good deal remains (सु–महत् अवशिष्टम्). In the वेणीसंहार naturally enough वेण्याः संहारः is of supreme importance. This was avowed by भीम in Act I. **सुयोधनस्य शोणितेन** उक्षितेन (sprinkled) This was part of the vow. **दुःशासनेन** अपकृष्टः केशहरतः ample hair dragged by दुःशासन is recalling the wrong done by the enemy. हस्त is added to केश in the sense of 'ample' or 'ornamented.' The former is preferable as that speaks of the *natural* beauty of the hair of a person. VI, 40, 5 युधिष्ठिर uses the word 'तपस्विनी' while giving an idea of द्रौपदी's condition. Idiomatically 'तपस्विनी' means 'poor' 'one who is worthy of commiseration.' VI, 40, 6–7 'अलमलमेवंविधं मामालोक्य त्रासेन' shows that द्रौपदी has yet not recovered from the shock she received at seeing one whom she took to be दुर्योधन. 'एवंविधम्' 'क्षतजसिक्तसर्वाङ्गम्' as stated above in a stage-direction. दिष्ट्या वर्धसे 'You are to be congratulated upon'—the event on which person is congratulated is to be put in the instrumental case (here रिपोः कुलस्य क्षयेण 'on the destruction of the family of the enemy'). त्रासः—fear.

(41) Construe : **येन** तेन नृपशुना **दुःशासनेन राज्ञां सदसि कृष्टा असि तस्य एतानि** पीतशेषाणि स्त्यानानि **असृञ्जि** मम करयोः **स्पृश** । **कान्ते**, मद्गदाचूर्णितोरोः **कुरूणां राज्ञः** अपि **इदं रुधिरं तव परिभवजस्य अनलस्य शान्त्यै अङ्गेषु अङ्गेषु सक्तम्** ।

Touch this profuse blood (एतानि असृञ्जि) remaining from

what has been drunk [by me], coagulated (स्त्यानानि on my hands of that one a beast of a man, Dus's'āsana by whom you were dragged (अवकृष्टा असि) in the assembly (सदस्n. –a house, assembly) of kings. [My] beloved (कान्ते), here is blood, of the king of Kurus also, with his thighs (ऊरू) pounded (चूर्णित reduced to powder) by my mace which has stuck to all my limbs (अङ्गेषु अङ्गेषु=सर्वेषु अङ्गेषु) for the putting out (शान्ति) of fire (अनल) arising out of your insult (परिभव). तव परिभवः= त्वत्कर्मकः परिभवः insult inflicted on you. Bhīma means he has wreaked vengeance on both the enemies. Bhīma's body is having दुर्योधन's blood sticking (**सक्त** p. p. p. from सञ्ज् to cling, stick) to it all over. His hands have Dus's'āsana's blood coagulated–collected in a mass– on Bhīma's hands. द्रौपदी can touch it herself (स्पृश...). VI, 41, 1 Bhīmasena has not forgotten that Bhānumatī had mocked at the wife of the Pāṇḍavas (पाण्डवानां दाराः पत्नी). He, therefore, asks Buddhimatikā 'where is she ?' He next addresses Draupadī, 'o you born from the sacrificial altar.' द्रौपदी's 'आज्ञापयतु नाथः ।' is not just formal. Bhīma had avenged the insult inflicted on her. To her *he* is her *lord* whose *command* she eagerly waits to hear. VI, 41, 3–4 Bhīmasena is reminded of what he had promised Draupadī at Act I, 21 which it is pertinent to reproduce here :

चञ्चद्भुजभ्रमितचण्डगदाभिघात–
संचूर्णितोरुयुगलस्य **सुयोधनस्य**
स्त्यानावनद्धघनशोणितशोणपाणि–
रुत्तंसयिष्यति कचांस्तव देवि भीमः ।

He asks her whether she remembers the promise he gave her before leaving for the battle. VI, 41, 6 Draupadi's reply is 'Not only do I remember, I experience too (च) and adds a grateful and significant 'नाथस्य प्रसादेन' 'by the lord's favour.' That even after this, there should be a controversy as to who is to be taken to be the hero of the Veṇīsaṁhāra is a proof of how persons refuse to base their conclusions on the relevant data and how they prefer to cling to what they take a fancy to. VI, 41, 7–8 Bhīmasena shakes the braid of Draupadī and says 'may this, the night of destruction (कालरात्रिः) to the family of Dhṛtarāṣṭra's sons, be now (इदानीं) tied up (संयम्यताम्)'. As भीमसेन is पूरितप्रतिज्ञाभार, there is no reason why the संहार or arrangement should be delayed any longer. VI, 41, 10–11 द्रौपदी replies that she has

forgotten this act (व्यापार) viz., of tying up the hair, that by the favour of her lord i. e. Bhīmasena, she would learn it even again. The author is conveying to the readers and the spectators the *change* he has effected in the vow of भीम as learnt from the epic. *Draupadī keeping her hair hanging loosely on her back till the wrong done to her was avenged*, is Bhaṭṭa Nārāyaṇa's own idea. The heroine of his play, therefore, says 'विस्मृतास्मि एतं व्यापारम्।' Thanks to Bhīma, she can learn it again. VI, 41, 11 *The hero himself ties up the braid* [of hair of the heroine]. VI, 41, 12 There are words heard from behind the curtain, addressed to princely families (राजन्यकुल) such as have survived the destruction wrought by the war.

(42) Construe : क्रोधान्धैः क्षतनरपतिभिः अतुलभुजबलैः **पाण्डुपुत्रैः यस्य मोक्षात् पार्थिवान्तःपुराणि** प्रत्याशं **मुक्तकेशानि कृतानि सः अयं** कुपितयमसखः कुरूणां धूमकेतुः **कृष्णायाः केशपाशः बद्धः प्रजानां निधनं विरमतु, राज्ञां कुलेभ्यः स्वस्ति।** (स्रग्धरा).

The verse gives vent to a pious wish towards its end. 'Here has been tied up (सः अयं बद्धः) the mass of hair of कृष्णा i. e. द्रौपदी, the companion (सखा) of the angry God of Death (कुपितः च असौ यमश्च तस्य सखा), the comet [whose appearance is portentous] to the family of Kurus–as both कृष्णा's केशपाश and धूमकेतु have the साधारणधर्म viz., 'being dark' and destructive. By the loosening (मोक्षात्) of this mass of hair by Pāṇḍu's sons (पाण्डुपुत्रैः), blind with rage (क्रोधेन अन्धैः) who have killed lords of men (क्षताः नराणां पतयः राजानः यैः), possessed of in comparable (अतुल) strength of arms, the inner apartments (अन्तःपुराणि i. e. ladies in the same) have been made those who have loosened their hair, in every quarter (प्रत्याशं–आशायाम् आशायाम् इति प्रत्याशम् = प्रतिदिशम). This is पर्यायोक्त for 'Pāṇḍu's sons have killed the chiefs in all quarters thus making their inner apartments full of widows who loosen their hair as there is no point in their decorating the same after the slaughter of their royal husbands. So long as the mass of Draupadī's hair was loose, things were not smooth. There was no peace. Now that it has been tied up, let annihilation come to a close. Let there be the welfare (स्वस्ति) to [all] families of kings". VI, 42, 1-2 युधिष्ठिर says 'here the arrangement of the hair of Draupadī *is greeted* (अभिनंदितः) by *Siddhas* moving in the surface of the sky. द्रौपदी's वेणीसंहार thus is fraught with an amount of meaning. Even

Siddhas welcome it. VI, 42 3–5 Kṛṣṇa and Arjuna enter. The divine lord declares the victory of युधिष्ठिर, *along with his brothers*. Arjuna declares the victory of his elder brother – the oldest of Pāṇḍavas. VI, 42, 6–7 युधिष्ठिर salutes कृष्ण and invites अर्जुन to approach him. Arjuna salutes युधिष्ठिर. VI, 42, 8–9 युधिष्ठिर asks 'how can there be anything *but* the victory of one whose मङ्गलs (auspicious things) the Ancient Person, Nārāyaṇa himself longs for'. This is युधिष्ठिर's thankfulness for कृष्ण's having declared his victory as soon as he come into युधिष्ठिर's presence with the words 'विजयतां ..... युधिष्ठिरः।' भट्ट नारायण makes युधिष्ठिर address कृष्ण as 'भगवान् पुराणपुरुषः नारायणः'. But this need not cause any surprise. In the Gītā a part of the महाभारत, the source of the वेणीसंहार, the Lord describes him-self in terms of the Highest.

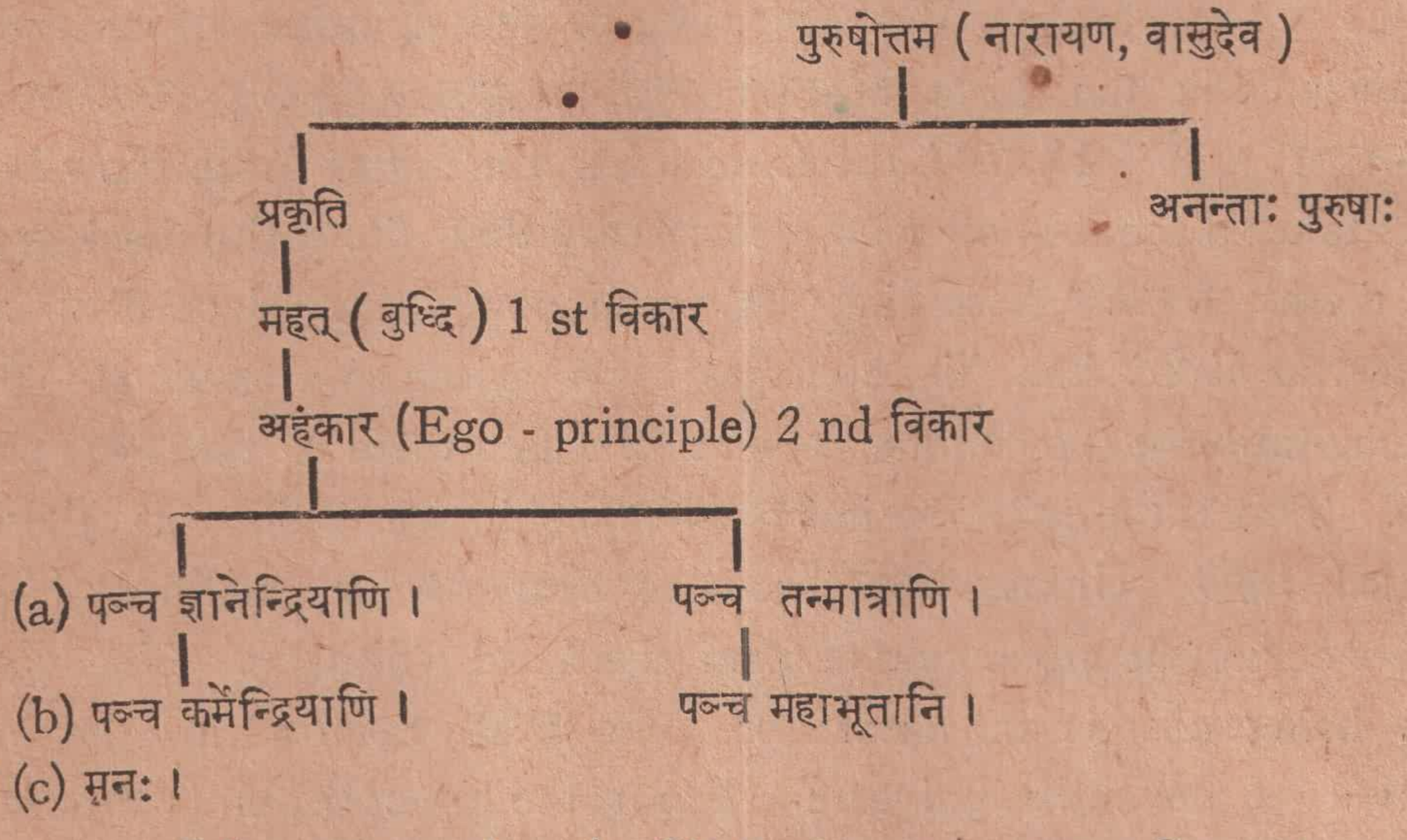
(43) Construe : कृतगुरुमहदादिक्षोभसंभूतमूर्तिं, गुणिनम्, प्रजानाम् उदयनाशस्थान-हेतुम्, **अजम्, अमरम्, अचिन्त्यं त्वां चिन्तयित्वा** अपि [कः चन] **जगति दुःखी न भवति [हे] देव, दृष्ट्वा पुनः किम्।** (मालिनी).

Perhaps the best course of understanding the contents of this verse is to take it as embodying philosophy which is identical with what is contained in the S'rīmad Bhagavadgīta. Students of this *prasthāna* know that the philosophical view the poem offers is a harmonious combination of the (a) Upaniṣadic-*advaita* according to which there is only one principle that underlies, pervades and transcends this universe and (b) the Sāṁkhya thought that the universe in to be traced back to two *fundamental principles*, (1) Pradhāna or Prakṛti which is the combination of *sattva*, *rajas* and *tamas* constituents (गुणs) in a condition of equipoise i. e. in the proportion of 1: 1: 1 and (2) Puruṣa (Soul, Spirit) who is *udāsīna* (situated on high, *altogether unaffected*) and *akartā* (*not doing anything, not the agent of any act*, all acts being ascribed to Prakṛti or Pradhāna). The earlier Upaniṣadic thought contained in the major and older Upaniṣads such as the Chāndogya and the Bṛhādāraṇyaka Upaniṣads is *monistic* or accepting the existence of only one principle which is best called as *Sat* (existence pure and simple) or Ātman or Brahman. All else is वाचारम्भणं विकारः नामधेयम्, sat alone is true. The Sāṁkhyas who go from the known to the unknown postulate the insentient principle viz., Pradhāna as the source of all that is inanimate (जड, अचेतन) and *infinite Puruṣas* who are the souls or spirits of living beings as the fundamental principles underlying the entire

universe. The Gītā accepts *one Highest Person* who has *māyā* which consists of *guṇas* or constituents ('मम माया दुरत्यया' which is 'एषा **गुणमयी** माया') as his nature (प्रकृति) which is *lower*, while the souls are His (पुरुषोत्तमस्य) *higher nature* (परा प्रकृति). The Gītā characterises the Highest as मायिन्, the lord of माया, which is His wonderful capacity to make one many. The Lord controls, presides over his nature ('प्रकृतिं स्वाम् अवष्टभ्य') and creates this uinverse, though He is Himself far beyond it, far superior to it (नाहं तेषु, ते मयि – the whole of Me is not in them, they are contained in Me). With this metaphysical doctrine of the Song Celestial in mind, more probably than not, Bhaṭṭa Nārāyaṇa has put, the verse under consideration into the mouth of युधिष्ठिर. The last two lines are easy of interpretation and are therefore, better taken up first 'Having even (अपि i. e. just or merely) *meditated* on you (त्वां), not-born (अ–जम्, birthless), immortal (अ–मरम्) very difficult to think of (अचिन्त्य = दुश्चिन्त्य one thinking of whom is no easy matter), [a person] does not become (न भवति) one suffering from unhappiness (दुःखम् + इन् possessive) i. e. he becomes happy (दुःखी न भवति = सुखी भवति). The idea is: "to think of the Lord is enough to have all misery (दुःख) brought to an end. How much greater again (पुनः) is he possibility cf one becoming happy on having *seen* You [incarnate]?" किं पुनः = किमुत and the presence of this कैमुतिकन्याय readers the verse an example of the अर्थापत्ति अलंकार. यदि त्वां चिन्तयित्वा अपि पुरुषः कश्चन दुःखी न भवति **अर्थात् आपन्नं** तर्ह्येतत् यत् त्वां **दृष्ट्वा** साक्षात्कृत्य स दुःखी न भवेत् इत्यर्थः सुखी स्यात् इति यावत्।.' From another point of view, the 3rd and 4th lines are an example of the अप्रस्तुतप्रशंसा अलंकार. For when युधिष्ठिर wanted to speak specifically of *his* being only naturally happy on having seen the immortal Lord incarnate, he has made a *statement true* of the *entire class of persons who have seen the Lord* i. e. here विशेषे प्रस्तुते सति there is सामान्यस्य निर्देशः (प्रशंसा=निर्देशः). To proceed to the contents of lines 1 and 2: There are two adjectives qualifying त्वां (last word in line 3rd) that are contained in line 1 and 2. The first is कृतगुरुमहदादिक्षोभसंभूतमूर्तिम् to be explained as कृतः यः गुरुः महदादिः क्षोभः तेन संभूता मूर्तिः यस्य सः कृतगुरुमहदादिक्षोभसंभूतमूर्तिः, तं कृतगुरूमहदादि-क्षोभसंभूतमूर्तिम् — बहुव्रीहि. This means the Lord is one whose form (मूर्तिः = आकारः, व्याकृतं रूपम्) has arisen (संभूता p. p. p. of सं + भू to arise, to come into existence) on account of the agitation (क्षोभः

— from क्षुभ् to be agitated, to be disturbed Cf 'क्षुब्धः समुद्रः' with Mahat (principle i. e. one called by the alternative name of Buddhi– 'Cosmic Intelligence ') at the commencement or beginning (महत् महत्तत्वं बुध्दिः इति यावत् आदौ आरम्भे यस्य सः महदादिः क्षोभः)–agitation which has been effected (कृतः made, effected *by you*) and which is great (गुरु lit. heavy, ponderous, i. e. here extra-ordinary, as it is *cosmic*). The idea is–the Lord in fact is 'अव्यय, अनुत्तम.' His 'परः भावः' is past the range of sense-organs. But according to the doctrine of incarnation enunciated in the Gītā परित्राणाय साधूनां बिनाशाय च दुष्कृताम्। धर्मसंस्थापनार्थाय **संभवामि** युगे युगे।' IV, 7–8, the Lord takes a manifest form. Now before this takes place it is of course necessary that the entire back-ground is there. निराकार becoming मूर्त presupposes time–place–distinction. Thus the Lord has his concrete form arisen as a result of (क्षोभेन) the agitation at the commencement of which there is the महत् principle. This is the agitation in सत्त्व-रज-तम equipoise which is otherwise called प्रकृति. Unless प्रकृति becomes changed or modified (विकृत), there cannot be any concrete form the Lord will have. The क्षोभ is गुरु, being cosmic in nature or one that results in the origination of the entire universe. From the pre-creation [or post-universal-destruction] stage to reach the creation stage the fundamental principle प्रकृति has to undergo a change. Its equipoise has to be disturbed. The first (आदौ) step in the change is that there arises महत् or Cosmic Intelligence. It cannot be forgotten that according to the Gītā, the Higest is the Lord. Even this Cosmic change is *made* (कृतः) or effected by Him, 'though this act in no way affects the lord (तस्य कर्तारमप्यकर्तारं मां विद्धि). This is the propriety of कृत (which is here equal to त्वयैव कृतः. This is in keeping with 'अहं बीजप्रदः पिता '– " the child universe is born of the mother प्रकृति with Me as the father" as the Gītā puts it). गुणिनं is the other adjective qualifying त्वां. गुणाः अस्य सन्तीति गुणी. The Lord has the constituents (गुणाः) in his possession. He is *associated* with the constituents सत्त्वं, तमस् and रजस् and thus becomes the cause of the origination (उदय), destruction (नाश) and maintenance (स्थान) of the creatures (प्रजानाम्–प्रजायन्ते इति प्रजाः, तासाम्). 'मायी' of the Gītā and 'गुणी' here are the same. Only when the Lord gets himself associated with गुणs सत्त्वं, रजस्, तमस् does he become the cause of the origination (ब्रह्मा) maintenance (विष्णु) and the destruction (महेश) of

the totality of creation including both sentient beings and insentient things. The विकार of प्रकृति, with 'महत्' as the first in the process, results in the whole universe coming into existence through अहंकार (Ego principle) branching off on one side into पञ्च तन्मात्राणि (five subtle essences of महाभूतs) and later पञ्च महाभूतानि (पृथ्वी, आप्, तेज, वायु and आकाश) and into पञ्च ज्ञानेन्द्रियाणि, **पञ्च** कर्मेन्द्रियाणि and मनः on the other. Tabularly this may thus be indicated:



and (c) मनः ।

But युधिष्ठिर affirms that the Highest is अज, अमर, अचिन्त्य; these are terms directly borrowed from Upaniṣads and thus it would be clear that in the welding together of the Saṁkhya and the Upaniṣadic thought, the Gītākāra has given prominence to the Upaniṣadic thought, भट्ट नारायण is only echoing the mataphysical position taken by the गीताकार. It is necessary to add that *in the translation* the compound कृतगुरुमहदादिक्षोभसंभूतमूर्तिम् is taken to be one which can be dissolved as कृताः गुरवः महदादयः [विकाराः] यया सा कृतगुरुमहदादिः (प्रकृतिः), तस्याः क्षोभात् संभूता मूर्तिः यस्य । In the compound thus understood, 'कृताः...'–'by whom?' remains unanswered. It is better to take the dissolution of the compound explained at full length above as the author's intention. 'कृतः, by whom?'-the answer implied is 'of course by You—who are अज, अमर, अचिन्त्य'. This interpretation would appear to be consistent with the Gītā and the Upaniṣads on which the poem is based (Vide ' 'सर्वोपनिषदो गावः, दोग्धा गोपालन्दनः ।) The source of the Veṇīsaṁhāra is the महाभारत. Consequently this alone would commend itself as *the correct interpretation* of VI, 43.In a single sentence युधिष्ठिर's thought can thus be put–if one who meditates

on you or thinks about you is happy, why should he who has *seen* you not be so ? [I have seen you ∴ I am sure to be happy]. This is युधिष्ठिर's re-action fraught with modesty to his victory having been declared by कृष्ण. युधिष्ठिर means 'I whose मङ्गल the Supreme Lord Himself longs for, am sure to come out successful.' VI, 43, 1 Having modestly ascribed the credit of his victory to the Lord, युधिष्ठिर turns to his younger brother Arjuna whom he affectionately ('वत्स') asks to embrace him, having himself first done so (अर्जुनमालिङ्ग्य). कृष्ण narrates in verse 44 that arrangements for युधिष्ठिर's coronation have been made, holy waters have been brought for the purpose in pitchers.

(44) Construe : **अयं भगवान् व्यासः, अमी च वाल्मीकिरामादयः मुनयः,** माद्रीसुताधिष्ठिताः धृष्टद्युम्नमुखाः **सैन्यपतयः** च आज्ञाविधेयैः मागधमत्स्ययादवकुलैः समं स्कन्धोत्तम्भिततीर्थवारिकलशाः [सन्तः] **ते राज्याभिषेकाय प्राप्ताः**। (शार्दूलविक्रीडितम्).

Here is व्यास of divine powers (भगवान्) and these sages वाल्मीकि, परशुराम and others (वाल्मीकिः रामः च आदौ येषां ते) and the commanders of the army with धृष्टद्युम्न prominent among them (धृष्टद्युम्नः प्रमुखः येषां ते) led (lit. presided over अधिष्ठिताः) by the sons of Mādrī (नकुल and सहदेव), with pitchers (कलशाः) of water (वारि) from sacred places (तीर्थ) supported (उत्तम्भित p. p. p. from उत् + स्तम्भ् to prop, hold up, support) on their shoulders ('स्कन्ध' — Cf Marāthī 'खान्दा') that have arrived (प्राप्ताः) with (समम्) the families (कुलैः) of Magadhas, Matsyas and Yādavas, who can be put [to do anything] by command (आज्ञया विधेयैः), for your coronation (राज्येऽभिषेकः lit. sprinking with holy waters – on the kingdom i. e. as one who is to rule the kingdom)" Not only व्यास, but परशुराम and वाल्मीकि also are present. Has the author introduced the 'अद्भुत' in the play ? Again the coronation of युधिष्ठिर according to the महाभारत takes place much later. Here धृष्टद्युम्न is yet alive. That means the slaughter in the सौप्तिकपर्व of the epic has not yet taken place. Is this to save As'vatthāman for whom the author has shown a prediliction in Act III ? Any way for the purposes of the drama, भट्ट नारायण has here introduced a change in the account of the epic. VI, 44, 1 न व्याकुलः अव्याकुलः, व्याकुलः संपद्यमानः कृतः व्याकुलीकृतः a च्वि form. I, 44, 3 युधिष्ठिर is surprised how 'we were thus deceived (विप्रलब्धाः–nom. plural of विप्रलब्ध– p. p. p. from वि+प्र+लभ् to cheat) by the demon Cārvāka ? VI, 44. 4–5 Bhīma's anger is true to his nature. पुण्यजनेषु अपसदः (1) meanest among holy persons, by विपरीतलक्षणा 'the worst of sinners' or (2) according to अमर, पुण्यजनः=राक्षस ('यातुधानः पुण्यजनो नैर्ऋतो यातुरक्षसी । ')

Bhīma wants to find the wretch out. VI, 44, 6-7 Kṛṣṇa, however, says the evil-souled one is already taken captive (नि-गृहीतः) by नकुल. As is usual towards the close of Sanskrit plays, a query is made (here by कृष्ण of युधिष्ठिर) what desired thing (समीहितं) further (परं) than this, shall I cause to come about (संपादयामि —causal 1st person sing. of सं+पद् to take place, to come about)? VI, 44, 8–9 युधिष्ठिर's words are similar to those of others in similar places in other plays in Sanskrit. न किंचित् न ददाति=सर्वं ददाति। 'अहं संतुष्यामि' I am pleased पुरुषाणां साधारणी बुद्धिः तया— :with an understanding common to [all] persons अभ्यर्थयितुम्–infinitive of अभि+अर्थ् 'to long for, to beg or ask.' The reason why युधिष्ठिर *connot* ask for anything further is given in verse 45.

(45) Construe : **क्रोधान्धैः सकलं रिपुकुलं हतम्**, ते **वयं पञ्च अक्षताः**, मम दुर्नयोपजनितः **निकारार्णवः पाञ्चाल्या तीर्णः**, देवः **पुरुषोत्तमः** त्वं सुकृतिनं **माम् आदृतः** [**सन्**] **भाषसे**। प्रसन्नात् **भगवतः अतःपरम् अन्यत् किं नाम अहं याचे** (शार्दूलविक्रीडितम्).

युधिष्ठिर enumerates the principal achievements of the पाण्डवस: (1) By us blind with rage (क्रोधान्धैः) the entire (सकलं) family of the enemy (रिपोः कुलं) has been slain (हतम्). Those (i. e. who were required to fight the enemy) we (ते वयं), five (in number) (पञ्च) are unwounded (अक्षताः— i. e. hale and hearty). (2) By पाञ्चाली, the ocean (अर्णव) of insult (नि-कार) produced (उप–जनितः) by my bad polity (दुर्नयः – दुर्नीतिः equal to faulty राजनीति where 'क्षमा' was given more importance than it deserved, where दण्डनीयs were for a long time अदण्डित), has been crossed (तीर्णः). (3) You, god Puruṣottama, speak to me with regard (आदृतः) for, or having taken special interest in me, who am thus having good deeds (सुकृतम् + इन) to my credit. सुकृतिनं मां भाषसे=मां भाषसे यतः सुकृती अहम् इति अनुमीयते। Beyond these three what is there that I shall beg of the Lord who is pleased [with me]" —This last is a प्रश्नालङ्कार with its answer 'न किंचित्' contained in the question. युधिष्ठिर repents his दुर्नय. The evil of it was washed off by भीम who, therefore, is the hero of the play. युधिष्ठिर's confession of his faulty polity is decisive in helping us know whether he can be regarded as the hero of the play. He cannot. VI, 45, 1 This too is in conformity with the orthodox ending of Sanskrit plays 'all the same, if the lord be pleased, let this be

(there)'—and then follows the passage of all भरतs i. e. नटs or actors. Even those who played the role of दुर्योधन, दुःशासन, कर्ण join the chorus—

(46) Construe : **जनः अकृपणम् अरुक्श्रान्तं पुरुषायुषं जीव्यात्, [हे] पुरुषोत्तम, द्वैतं** विना **भवद्भक्तिः** भवतु, दयितभुवनः, विद्वद्बन्धुः, गुणेषु विशेषवित्, **सततसुकृती भूपः प्रसाधितमण्डलः भूयात्** । (हरिणी).

' Let people live the life of a person (पुरुषस्य आयुषं) i. e. the full span of human life [a hundred years according to the S'ruti शतायुर्वै पुरुषः]. i. e. let none die a premature death, let every one live to the ripe old age of a hundred years. Mere long life, however, is no good. Hence the adverb अकृपणं in a manner where there is no wretchedness (कृपण = कार्पण्य, भावप्रधानः निर्देशः or न कृपणं यथा तथा अकृपणम्) i. e. the state of being in a miserable condition due to poverty (which makes चारुदत्त prefer death to poverty) and अरुक्श्रान्तम् i. e. न रुजा श्रान्तं श्रमः (नपुंसके भावे क्तः) यस्मिन् कर्मणि यथा स्यात् तथा–' where there is no state of being tired by illness (रुक् – f. a disease, Cf रुग्ण, रुग्णशुश्रूषा etc.)'. Illness is one of the greatest handicaps from which human life suffers. The dramatist, therefore, makes the actors pray for a *long, prosperous* and *healthy* life of people. 'Without division (द्वैतं विना) let there be devotion to you, O Best of Persons. Unflinching devotion to the Highest Lord is another blessing the dramatist has made the actors seek. Regarding the king — as those were days when 'monarchy' was the form of government –what is asked for is that he should be one to whom the world i. e. the people or subjects are dear. (दयितं भुवनं यस्य सः). He should be a friend of (बन्धुः lit. a relative i. e. one favourably disposed to) the learned (विदुषां), one who knows (वित्–वेत्तीति) i. e. appreciates excellence (वि–शेष from वि + शिष् to surpass, excel), ever (सततं) in the habit of doing good things (सुकृतं+ताच्छील्ये णिनिः = सुकृतिन्, nomi. sing. is सुकृती) and finally one who has conciliated (प्रकर्षेण साधितं मण्डलं येन सः) [the royal] circle (मण्डल). मण्डल is a technical term which occurs in works on rājanītis'āstra. It consists of the विजिगीषु (young king desirous of conquering i. e. becoming the sovereign monarch) अरि, अरिमित्र, अरिमित्रमित्र, पार्ष्णिग्राह, पार्ष्णिग्राहासार, आक्रन्द, आक्रन्दासार, मध्यम, उदासीन etc. The king should have this entire circle kept in order (प्र+साध्) to keep in order or alternatively decorated (from प्र+साध् to decorate). Kṛṣṇa says 'be it so.' All go out. The curtain is dropped as the play comes to an end here.

To proceed to an analysis of the contents of the sixth act: As the curtain goes up,there are discovered on the stage, Yudhiṣṭhira (seated), Draupadī, her maid-servant as well as a man-servant. Yudhiṣṭhira thinks and heaves a sigh as Bhīma ever loving adventure has put them all in a very precarious position on account of his (Bhīma's) new vow. 'Either I shall kill Duryodhana to-day *or else commit suicide.* The king is, therefore, issuing orders to inform Sahadeva that devoted spies knowing well their job be made to to move around the Samantapancaka to find out Duryodhana. The king wants his man-servant to convey to Sahadeva the necessity of closely examining all holding conversation of a suspicious nature and in secret, all distressed by disease, all who would be asleep; all at the mercy i. e. under the influence of wine. All places where birds would appear to be frightened as also deer, all foot-prints looking like those of kings also, Yudhiṣṭhira commands, be duly observed. As the man-servant is about to leave, he notices and announces to the king the arrival of Pāncālaka. The latter declares he has brought good news. *Not only* has *the track* of Duryodhana been found, *but the* evil- souled wretch himself has been found out. Not only has he been found out, he has been made to be in the range of fights. This last bit of news makes both Draupadī and Yudhiṣṭhira full of concern for Bīhmasena. This is a case of too much of affection leading them to be apprehensive of the safety of 'my lord (*nātha*)'and 'dear (or child) Bhīma.' As Yudhiṣṭhira puts in so many words he knows the strength of Vṛkodara, with his mace up-lifted in battles and yet is full of apprehension regarding his victory. The moment was very critical as he tells Draupadī 'either the end of *our* life or that of the life of the beast of a human being, Duryodhana, would take us to the end of the insult inflicted on us in the assembly of kings formerly'. The very next moment he says confidently 'your mass of hair will be tied up to-day and *that* one capable of dragging it will be killed'. Pāncālaka then nerrates how having learnt Bhīmasena's new vow (either to kill Duryodhana or commit suicide), Duryodhana disappeared, no one knew where. He tells how Bhima and Arjuna, or the same chariot with Kṛṣṇa, failed to find him out. He continues to give the account of the way in which while all were in an atmosphere of suspense not unmixed with impatience, some person whom Bhīmasena knew well

came up to report that there were two rows of foot-prints which led to the lake and how one of them came up again on dry land but not the other. Kṛṣṇa at once made out that Duryodhana who knew the lore of making water remain still had concealed himself in the lake. Bhīmasena agitated the water of the lake in a way so as to frighten not only the birds but aquatic creatures like sharks and crocodiles also and addressed bitter words to Duryodhana 'You beast of a man claiming birth in the spotless family of the moon, who characterise me the killer of your brother Dus's'ā'sana as your enemy, you who are so proud as to be insolent towards even Kṛṣṇa, — you are now hiding yourself in mud, having run away from the battle-field, out of apprehension from me. What have you done to me, Bhīmasena, through 'anger —' in that all pride has by you been thrown to the winds ?' Draupadī is again concerned about the safety of Bhīmasena, though Yudhiṣṭhira tells her in so many words not to utter any inauspicions fore-bodings. Pāncālaka picks up the thread of the story and tells how Bhīmasena agitated the lake on all sides, very extensive though it was and thus forced Duryodhana to come out 'even like deadly poison that came out of the Kṣīrodadhi' (in days of yore). Duryodhana answered Bhīmasena that it was *not out of apprehension but out of a sense of shame that he had not been able to kill the sons of Pāṇḍu*, that he had resorted to the lake. He was not hidiag for safety. He was ashamed to show himself to others not having succeeded in his misson. He was *resting* for a while. ' The two warriors were made to get out of water by Kṛṣṇa and Arjuna'–narrates Pāncālaka, 'and as Duryodhana sat on the ground where there was none from his brothers and as he heaved a long and hot sigh, Bhīmasena said to him ' O king of Kauravas ! feel not sorry that Pāṇḍavas are quite capable of fighting and that you are without a helpmate. *You are free to choose any one from us five, who with armour on and weapon in hand will fight against you*' Duryodhana's reply was one that did him full credit ' As killers of Karṇa and Dus's'āsana you are both equal to me–yet lover of adventure that *you* are, O Bhīma, though hated by me, you are *welcome* to me as my opponent on the battle–field .' Pāncālaka brings his account to a close by saying that Bhīma and Dur-

yodhana who had started their fight had begun moving round in circles, that at the command of Devakīnandana he came to convey to His Majesty Yudhiṣṭhira the former's message 'the surface of the earth has now on Duryodhana's having been found out become free from obstacle, let ceremonies worthy of the prosperity (as good as achieved) be commenced'. Draupadī is sure that what the Lord of the three worlds had said cannot prove otherwise. Pāncālaka observes that that was *no mere blessing but a command* of *the destroyer of the demons.* 'Yudhiṣṭhira orders the Chamberlain to do the needful. The persons addressed by him ask him whether he does not see the whole preparation started in great enthusiasm by all. Yudhiṣṭhira orders the Chamberlain to reward Pāncālaka duly for the good news he brought and the Chamberlain leaves with Pāncālaka to carry out the king's command. Draupadī who is afraid about the safety of Nakula and Sahadeva in a single combat against Duryodhana asks Yudhiṣṭhira as to what prompted Bhīmasena to make the offer to Duryodhana that he was free to name any Pāṇḍava whom he would choose to fight against. Yudhiṣṭhira explains that Bhīmasena's sole anxiety must have been that otherwise the son of Dhṛtarāṣṭra would give up all sense of pride, cast off his weapon, repair to a penance-grove or else beg for peace through his father –and that this would render the chance of his (Bhīmasena's) own vow being fulfilled very slender indeed. Yudhiṣṭhira somehow feels that there would be a fight between Bhīmasena and Duryodhana and the elder brother expresses his pious wish for his dear younger brother's success in the combat.

Behind the curtain some one cries for help as he is all too thirsty. Yudhiṣṭhira loses no time in making the Chamberlain usher the person in. There enters on the stage a demon Cārvāka by name. He has put on the dress of a sage. On his arrival, all rise to show their sense of veneration for him. He asks for water, gets himself seated and asks the king also to occupy his seat. Water is brought for the 'sage' who washes his feet with it but refuses to drink that water as it was offered by a *Kṣatriya* who must be losing many a relative every day on the battle–field. The visitor says that the shade and the cool breeze coming from the Sarasvatī were enough to enable him to have his fatigue removed.

He tells Draupadī's maid that fanning was *not* the *proper* courtsy to be shown to sages. Yudhiṣṭhira inquires of the sage what made the latter so full of fatigue. The sage answers 'curiosity so natural to sages makes me move round the Samantapancaka to witness the single combats of great *Kṣatriyas;* to-day, however, due to extreme heat of the autumnal sun, I have come back without having watched to the end *the mace fight between Arjuna and Suyodhana*'. The last phrase comes as a shock to Draupadī and Yudhiṣṭhira. The sage after some respite tells in so many words what Yudhiṣṭhira and others suspected viz., *the fight between Bhīma andSuyodhana was* [already] *over.* Yudhiṣṭhira and Draupadī fall into a swoon. The sage ascertains from the Chamberlain that his hosts are none others than Yudhiṣṭhira and Draupadī and observing 'O I have done a terrible thing indeed' he proceeds to tell the news of the calamity of a relative as briefly as possible and says' on the battle between Bhīma and Suyodhana having started, quickly there arrived Balarāma on the scene; the battle continued in his presence for a long period of time; but due to his partiality for Duryodhana Balarāma gave him a hint secretly and this was the end of Duryodhana's vengeance against Dus's'āsana's enemy.' This unequivocal declaration of the end of Bhīma's earthly existence by the sage throws both Yudhiṣṭhira and Draupadī into a swoon. The Chamberlain helplessly requests the sage to console the king. The sage is only too anxious to convey the 'remnant of the story' to the king 'though warded off by Vāsudeva, Arjuna threw away his bow and taking the mace of Bhīmasena began to fight against Duryodhana; Balarāma who anticipated Arjuna's fall took away Kṛṣṇa along with him to Dwārakā.' Yudhiṣṭhira congratulates Arjuna on his having taken to the path that would enable him to follow his brother (Bhīmasena). Draupadī faints away. Yudhiṣṭhira imagines mother Kuntī to be there before him and asks her to learn about the 'courteous conduct' of her son (Bhīmasena) in going away to the other world, leaving Yudhiṣṭhira behind. He recalls that Bhīmasena kept the earth at his disposal, that though offered as a stake while playing with dice, he did not become angry, that for maintanining his (Yudhiṣṭhira's) position, Bhīma worked as a cook at a palace—these were

indications that Bhīmasena had endeared himself to the denisens of the heavenly world. Yudhiṣṭhira addresses Balarāma and asks him 'what path is this you have adopted in that you have turned your face away from me in this way?' He approaches Draupadī and tells her not to deceive him by fainting away. Drupadī regains her consciousness. But from the words she utters it is evident that she is smitten with grief. She addresses Bhīma (whom she thinks to be there before her) and beseeches him to tie her mass of hair. She asks Buddhimatikā, similarly, whether 'her lord' had not made the promise in *her* presence. She wants the friend to get wreathes of flowers ready and to arrange her braid of hair. Immediately after this she recalls that her lord has left the world of the living 'I shall follow him who has gone only a little while ago'. She urges Yudhiṣṭhira to enkindle the pyre. 'You may carry out your duty as a *Kṣatriya* by attacking the one who deprived your brother of his life or you may do whatever you like' she tells Yudhiṣṭhira. Yudhiṣṭhira agrees to this. He instructs the Chamberlain to provide her with a pyre and then having given up the idea of using a bow and arrows against Duryodhana decides to follow in the footsteps of Arjuna by using Bhīma's mace to fight against the enemy. The demon who is masquerading as a sager-suggests to Yudhiṣṭhira that if the latter's mind was averse to securing victory over the enemy, he could *renounce his life anywhere*— that there was no point in going there where his brothers fought aginst Duryodhana. These words make the Chamberlain observe that the sage mnst have a demon's heart. The demon is apprehensive that his identity has been known by the old servant of the Pāṇḍavas. He makes the most of a bad bargain by explaining that his only concern was that the afflicted royal sage he spared learning the other disaster that was sure to have befallen Arjuna, judging from the latter's absence of skill in the use of mace as a weapon. The unsuspecting king thanks the sage for the great affection he has shown in making the suggestion that the king desisted from going to the battle-field. The Chamberlain is distressed to see His Majesty, comparable to a divine being, having decided to give up his *kṣātra* duty. Yudhiṣṭhira tries to explain that he would not be able to see Bhīma and Arjuna struggling on the ground in there throes. Nor again could he bear the sight of

the enemy successful in his undertaking. He tells Draupadī that so soon as the fire would be enkindled the two of them would throw themselves into it. Draupadī wants Yudhiṣṭhira to collect fuel and enkindle fire as she could not brook delay in seeing 'her lord'. She is shocked to see that the very palace or royal family that she knew for years was now that 'her lord' was no more being avoided even by the servants. No-one was ready even to obey His Majesty. The demon observes that on the part of ladies from the Bharata family following their husband in death was only meet. Yudhiṣṭhira at last requests the sage to provide fuel for the fire. The sage knowing well that this was improper for a sage openly says that he could not wait just there though he decides to enkindle fire without being detected by anyone. As the last resort Yudhiṣṭhira has to fall back on self-help. Draupadī wants him to make haste. There is a terrible blast of a conch that is heard from behind the curtain'. Yudhiṣṭhira asks Pāncālī to give her last message to mother Kuntī and to her (Draupadī's) co-wives. Both of them ask the servants to convey to Kuntī the sad news of the death of her brave son who carried her safely out of the house of lac. Yudhiṣṭhira wants Sahadeva to be told to save his life by all means, obey his brother Nakula and not to follow the eldest brother in death but offer libation to father Pāṇḍu. Draupadī's last message to her dear friend Subhadrā is that she should preserve by all means the child that was there in the womb of Uttarā 'Perhaps, he would offer drops of water to us, departed from here.' Yudhiṣṭhira is struck by the irony that when the whole big 'tree' was burnt down, as ill luck would have it, some unaccountable hope was being entertained in regard to that 'subtle sprout' thereof. Yudhiṣṭhira asks the Chamberlain to leave for conveying his message to Sahadeva. The Chamberlain is deeply affected and leaves weeping that the forest of Kuntī's sons which would have given coolness to the entire earth was all but burnt down. Before the Chamberlain leaves, Yudhiṣṭhira gives him a message for Arjuna, if at all the latter survived 'do not be angry towards Balarāma, the brother of your dear friend Kṛṣṇa, repair to a forest, *lead not the life of a kṣatriya again*'. The king and Draupadī vie with each other in consigning themselves to fire but later

agree to 'enjoy the prosperity just together.' The Ceṭī of Draupadī is pained to see the king and the queen becoming fuel feeding the fire. She prostrates herself before them and asks what it is that they have decided to do. 'What is proper in the absence of dear brother' replies Yudhiṣṭhira. He offers water to his departed forefathers and finally to Bhīma whom he asks to wait as it was their wont to drink every thing—mother's milk, sacrificial soma—together. In fact Yudhiṣṭhira always was the first to drink and Bhīma followed suit. 'How is it that *libation-water is* being *drunk* by *you first*?' Draupadī too offers water to her lord saying 'be this water for my lord's feet on his having reached the heavenly world'. Yudhiṣṭhira says 'by your beloved, even with her hair hanging loosely, is a hollowful of water offered to you', Draupadī wants to start on the journey to the yonder world quickly.

Yudhiṣṭhira's right eye begins to throb. He tells Draupadī she would honour Bhīmasena. But all of a sudden the Chamberlain enters, all confused, telling 'like god of death, *the meanest Kaurava is coming in search of the Pāncāla princess in this very direction.*' Yudhiṣṭhira and Draupadī lose their consciousness as the inference was irresistible that Arjuna too had gone the same way as Bhīma. On having regained consciousness, Yudhiṣṭhira asks Arjuna how he undertook a long journey without having seen his *svayamvara*-bride. The Chamberlain tries to see that the Ceṭī informs Nakula and Sahadeva of the impending calamity. The Ceṭī shouts out for help 'protect noble sirs, protect.'

Behind the curtain there is again a tumult. 'Tell us where Yājṇasenī is at present–the one who had her garment removed in the presence of Duryodhana.' Yudhiṣṭhira girds up his loins and addresses his enemy, who, he thinks is arriving 'I am not able to live like you after the death of my brothers—I *am* able to deprive you of life with my arrows'.

To the surprise and delight of the audience, there appears on the stage Bhīmasena, mace in hand, his body besmeard all over with blood. He re–iterates his request to tell him where Pāncālī is. Draupadī who has recovered her consciousnses is asked by the Chamberlain to enter fire. Yudhiṣṭhira decides to embrace the enemy closely and throw him into fire. The Chamberlain tells

Draupadī to arrange her hair that caused obstruction to her eyes. All hope of counteracting was over, according to him. But Bhīmasena says 'while I am alive, O Pānacālī, the hair thrown into disorder by Dus's'āsana ought not to be arranged by you. I shall myself do it.' Draupadī runs away in apprehension as she, like Yudhiṣṭhira and the Chamberlain, thinks that she is addressing *Duryodhana*. Bhīma is surprised that Yudhiṣṭhira has embraced him closely having mistaken him for Duryodhana. 'Noble sir, be pleased, be pleased' he requests Yudhiṣṭhira. Now does the Chamberlain draw near and announce gladly 'Congratulations on Your Majesty's meeting his younger brother, Bhīmasena, whose identity could not be known as his body was besmeared with Duryodhana's blood'. The Ceṭī asks Draupadī to come back. Draupadī takes this to be one of the false consolations she offered to her. Yudhiṣṭhira gets himself satisfied that the person he has embraced is his dear younger brother Bhīmasena, and none else, that Arjuna is alive. Bhīmasena asks for a moment being granted to him as much remained to be done even then. *'I shall just tie up the hair of Pāncālī with my hand sprinkled over by Suyodhana's blood'*. The king permits Bhīmasena to go saying 'go' *let the poor one enjoy the festival of the arrangement of her hair.* (*Veṇīsaṁhāra*). Bhīmasena inquires of the Ceṭī 'where is that Bhānumatī who used to mock at the bride of the Pāṇḍavas?' Bhīmasena asks Draupadī whether she remembers the promise he made before going to the battle-field. Draupadī answers 'not only do I remember, I *experience the fulfilment of it, thanks to the favour of my lord.*' Bhīmasena shakes Draupadī's braid saying 'let this be arranged.' Very significantly does Draupadī say 'my lord, I have forgotten this act– I shall [however,] learn it again through my lord's favour'. *Bhīmasena arranges the braid.* Behind the curtain there is a pious wish loudly expressed 'let the remaining *Kṣatriyas* those who have survived the fire of the great war–fare well.' Yudhiṣṭhira points out to Pāncālī 'here is your arrangement of hair greeted by Siddhas moving through space.' Kṛṣṇa and Arjuna enter. Yudhiṣṭhira salutes the former and embraces the latter. He asks the lord 'how can one who has *seen* you suffer in the world, when on only meditating on you a person is able to get rid of all

unhappiness?' Yudhiṣṭhira is surprised to learn that the demon Cārvāka deceived him in that terrible way. Bhīma wants to chastise the demon but he is told that Sahadeva has already taken hold of the culprit. To Kṛṣṇa's question 'what else shall I give you?' Yudhiṣṭhira's answer is 'the enemy's family is destroyed; we five are hale and hearty; the ocean of insult inflicted on Pāncālī arisen out of my bad polity is crossed; you o Puruṣottama speak to me with regard—what else shall I beg of the divine one?'—

'If the lord be pleased, all the same, let there be this,' he continues, 'let men live their whole span of life, free from misery (of penury) and disease; let there be devotion to you—without the mind being in any way divided; let the king be one with the 'circle of kings' ever well under control and let him be dear to the world, —one who would recognise excellence of qualities, a friend of the learned.' This last in fact is the '*bharatavākya*' of the play. Kṛṣṇa says 'be this so.' *Exeunt omnes* and the sixth act as well as the drama named *Veṇīsaṁhāra* comes to a close.

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APPENDIX-B

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(1) अकुशलदर्शना अपि स्वप्ना देवतानां प्रशंसया कुशलपरिणामा भवन्ति । (30)

(2) अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् । (174)

(3) अनुल्लङ्घनीयः सदाचारः । (152)

(4) अप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते । (26)

(5) अवश्यं वन्दनीयौ गुरू । (132)

(6) अहो मुग्धत्वमबलानां नाम । (54)

(7) आशा बलवती राजन् । (V, 23 p. 149)

(8) उपक्रियमाणाभावे किमुपकरणेन । (136)

(9) उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
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(10) कालानुरूपं प्रतिविधातव्यम् । (143)

(11) को हि नाम भगवता संदिष्टं विकल्पयति । (173)

(12) गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।
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(13) ग्रहाणां चरितं स्वप्नो निमित्तान्युपयाचितम् ।
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(14) तेजस्वी रिपुहतबन्धुदुःखपारं बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।
(III, 27, p. 83)

(15) त्रस्तं विनापि विषयादुरुविक्रमस्य चेतोविवेकपरिमन्थरतां प्रयाति ।
(VI, 4 p. 165)

(16) दैवायत्तं कुले जन्म । (III, 37 p. 90)

(17) न किंचिन्न ददाति भगवान् प्रसन्नः । (215)

(18) न घटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या (136)
(19) न युक्तमनभिवाद्य गुरून् गन्तुम् । (152)
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(25) यदि समस्मपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।
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(26) यद् देवस्त्रिभुनवनाथो भणति तत् कथमन्यथा भविष्यति । (173)
(27) यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः । (153)
(28) यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम् । (137)
(29) यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत् पुत्रैः पुत्रा लोकद्वयेऽप्यनुवर्तनीया इति । (76)
(30) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । (89)
(31) वन्द्याः खलु गुरवः । (13)
(32) [भवति] सत्यं संशयः साहसेषु । (V, 21, p. 148)
(33) स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति । (41)
(34) सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । (83)
(35) स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली । (I, 20 p. 19)
(36) स्वपञ् जनः किं न खलु प्रेक्षते । (29)
(37) स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (152)
(38) हीयमानान् किल रिपून् नृपाः संदधते कथम् । (V. 6 p. 139)

APPENDIX–C (Metres in the drama)

There are in the Veṇīsaṁhāra 208 verses in all. Bhaṭṭa Narāyaṇa has used 18 different metres for the same. Below are given their definitions and schema and the part the metres play in Acts I to VI is indicated.

(१) **वसन्ततिलका**—उक्ता **वसन्ततिलका** तभजा|जगौ|गः

Scheme : – – ⏑ – ⏑ ⏑ – ⏑ – ⏑ ⏑ – – –

Act I 7, 8, 15, 21 Act II 7, 12, 23, 26, 28 Act III 10, 12, 13, 15, 21, 29, 30, 44 Act IV 5, 6, 8, 10 Act V 2, 3, 13, 16, 22, 32, 38, 42 Act VI 4, 9, 21, 22, 23, 30, 34, 35, 38 = **38**

(२) **पथ्यावक्त्रम्**
A variety of the famous अनुष्टुप्
—युजोश्चतुर्थतो जेन **पथ्यावक्त्रं** प्रकीर्तितम्।

Act I 9 Act III 14, 36, 37, 41, 42, 43, 46, 48, 49 Act IV 4, 7, 9, 11, 14 Act V 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39 Act VI 6, 10, 11, 14, 15, 29, 32, 33 = **37**

(३) **शार्दूलविक्रीडितम्**—सूर्याश्वैर्यदि मः सजौ सततगाः **शार्दूलविक्रीडितम्**।

Scheme : – – – ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ –

Act I 2, 12, 24, 25 Act II 1, 2, 9, 13, 17, 20, 25 Act III 5, 9, 33, 35, 47 Act IV 1, 12 Act V 1, 5, 7, 9, 10 Act VI 1, 7, 12, 13, 16, 17, 19, 27, 44, 45 = **33**

(४) **स्रग्धरा**—म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता **स्रग्धरा** कीर्तितेयम्।

Scheme : – – – – – ⏑ – – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ – – ⏑ – –

Act I 3, 22, 27 Act II 19, 22, 27 Act III 7, 32 Act IV 2 Act V 26, 29, 30, 35, 36, 37 Act VI 2, 8, 37, 39, 41, 42 = **21**

(५) **अनुष्टुप्** or **श्लोक**—**श्लोके** षष्ठं गुरु ज्ञेयं सर्वत्रलघुपञ्चमम्।
द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्यथोः।

Scheme : ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ | ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ | ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑

Act I 13, 14, 16, 17, 18, 19, 26 Act II 3, 4, 14, 15, 24 Act III 17, 18, 26, 28, 31 = **17**

(६) **मन्दाक्रान्ता**—**मन्दाक्रान्ता**म्बुधिरसनगैर्मो भनौ तौ गयुग्मम्।

Scheme : – – – – ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ – – ⏑ – –

Act I 23 Act II 8, 11, 18 Act III 8, 11, 20, 23 Act IV 13, 15 Act V 33 Act VI 20, 25, 26 = **14**

(७) **शिखरिणी**—रसैरुद्रैश्छिन्ना यमनसभलागः **शिखरिणी**।

Scheme : ⏑ – – – – – ⏑ ⏑ ⏑ ⏑ ⏑ – – – ⏑ ⏑ ⏑ – –

Act I 1, 10, 11 Act III 16, 19, 22, 25, 38, 45 Act VI 5, 28, 31, 40 = **13**

(८) **मालिनी**—ननमयययुतेयं **मालिनी** भोगिलोकैः।

Scheme : ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ – –

Act II 16 Act III 40 Act V 21, 27, 40 Act VI 36, 43 = **7**

(९) **आर्या**—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि।
अष्टादश द्वितीये चतुर्थके पञ्चदश **सार्या** ॥

Scheme : I and III quarters 12 syllables each; II and IV quarters, 18 and 15 syllables, respectively.

Act I 4, 5, 6, 20 Act V 11, 18 = **6**

(१०) **हरिणी**—नसमरसला गः षड्वेदैर्हयैं **हरिणी** मता।

Scheme : ⏑ ⏑ ⏑ ⏑ ⏑ – – – – – – ⏑ – – ⏑ ⏑ – ⏑ –

Act III 24 Act V 8, 41 Act VI 24, 46 = **5**

(११) **वियोगिनी** or **वैतालीय** or **सुन्दरी** } विषमे ससजा गुरुः समे सभरालोऽथ गुरु- **र्वियोगिनी**

Scheme : I & III quarters—

⏑ ⏑ – ⏑ ⏑ – – ⏑ – ⏑ –

II & IV quarters—

⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑ –

Act II 5, 6 Act III 1, 2, 3 = **5**

The last three verses are written in the Māgadhī language. The metre in which they are composed is known as मागधिका. This latter shows some variations from the regular वियोगिनी.

(१२) **पृथ्वी**—जसौ जसयला वसुग्रहयतिश्च **पृथ्वी** गुरुः।

Scheme : ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ – – ⏑ ⏑

Act II 4, 34 Act VI 18 = **3**

(१३) **पुष्पिताग्रा**—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च **पुष्पिताग्रा**।

Scheme : I and III quarters—

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – –

II and IV quarters—

⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –

Act III 6 Act IV 3 = **2**

(१४) **प्रहर्षिणी**—त्र्याशाभिर्मनजरगाः **प्रहर्षिणीयम्**।

Scheme : – – – ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – –

Act III 29 Act III 27 = **2**

(१५) **मञ्जुभाषिणी**
or
सुनन्दिनी
or
प्रबोधिता
} —सजसा जगौ च यदि **मञ्जुभाषिणी**।

Scheme : ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ –

Act III 39 Act V 15 = **2**

(१६) **उपजातिः**
A mixture of
इन्द्रवज्रा & उपेन्द्रवज्रा
} —**स्यादिन्द्रवज्रा** यदि तौ जगौ गः।
उपेन्द्रवज्रा प्रथमे लघौ सा।
अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ताः।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम॥

Scheme : I & III quarters—
– – ⏑ – – ⏑ ⏑ – ⏑ – –
II & IV quarters—
⏑ – ⏑ – – ⏑ ⏑ – ⏑ – –

Act VI 3 = **1**

(१७) **औपच्छन्दसिकम्**—पर्यन्तेयौं तथैव शेष**मौपच्छन्दसिकं** सुधीभिरुक्तम्।

Scheme : I & III quarters—
⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –
II & IV quarters—
⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑ – –

(The metre differs from the वियोगिनी only in the matter of having a long syllable added at the end of each quarter.)

Act II 10 = **1**

(१८) **द्रुतविलम्बितम्**—**द्रुतविलम्बितमाह** नभौ भरौ।

Scheme : ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ –

Act II 21 = **1**

ERRATA

p 5	L 4	for	ाकत्वम...	read	किंत्वम....
p 6	Verse 8 L 1	,,....	विषाम्न...	,,	विषान्न...
p 13	L 13	,,	परित्रम्योमसृत्य	,,	परिक्रम्योपसृत्य
p 18	L 3	,,	सपत्नीवगण	,,	सपत्नीवर्गेण
p 19	L 14	,,	ग्रामां प्रार्थ्यन्त ...श्रयते।	,,	ग्रामाः प्रार्थ्यन्त ...श्रूयते।
p 25	Verse 25 L 3	,,	...फलें	,,	फलं
p 27	L 4	,,	...सययान्न	,,	...समयान्न
p 28	Verse 2 L 1	,,	आ शत्र...	,,	आ शस्त्र...
	,, L 2	,,	स्यापायास्य	,,	स्तापायास्य
p 29	L 8	,,	भूवैवं	,,	भूत्वैवं
p 36	Verse 9 L 1	,,	शियिली	,,	शिथिली
p 38	Verse 12 L 4	,,	सुखीजने	,,	सखीजने
p 40	L 19	,,	संभावितमू।	,,	संभावितम्।
p 43	L 9	,,	अन्तरालपतित	,,	अन्तरापतित
p 48	L 4	,,	परुषरज कलुषी	,,	परुषरजःकलुषी
p 60	Verse 3 L 2	,,	पुरुषसहस्र	,,	पुरुषसहस्रं
p 62	L 24	,,	याज्ञसेन्य	,,	याज्ञसेन्या
p 67	L 7	,,	लज्जावगुण्ठानां	,,	लज्जावगुण्ठनानां
p 70	L 12 end	,,	परिति	,,	पितरि
p 73	last line	,,	fie upon [all]	,,	fie upon *us* [all]
p 75	Verse 15 L 2	,,	यज्जनमस्त्व	,,	यज्जनमतस्त्व
p 77	Verse 18 L 2	,,	काश्चन्न	,,	कश्चिन्न
p 82	L 7	,,	संनापत्ये	,,	सैनापत्ये
p 99	Trans. L 5	,,	owing to in the	,,	owing *to the*
p 103	Verse 2 L 3	,,	दुःसाध्यमप्य	,,	दुःसाध्यामप्य

p 132	Verse 15 L 2 for	विनतोऽहं	reed	विनतोऽहं **च**
p 134	Verse 1 L 1 ,,	**शल्यानि**	,,	**धृतराष्ट्रः-** **शल्यानि**
p 138	L 7 ,,	प्रति(at the end)	,,	प्रति प्रतिरूप- मुपदेशम्।
p 141	Verse 8 L 3 ,,	**शतामात्मजा**	,,	**शतमात्मजा**
p 152	L 8 ,,	अनुलङ्घनीय	,,	अनुल्लङ्घनीय
p 153	Transl L 5 ,,	salution	,,	salu*ta*tion
p 155	Verse 32 L 1 ,,	भवन्तौ	,,	**भवन्तम्**
p 157	V, 36, 1 ,,	...पयत्यार्थः।	,,	...पयत्यार्यः।
p 161	Verse 41 L 3 ,,	स्फीतास्छोका	,,	स्फीताच्छोका
p 164	L 5 ,,	प्रिययावेद	,,	प्रिय**मा**वेद
	L 7 ,,	...म्बराकण	,,	...म्बराकर्षण
p 166	Verse 6 L 1 ,,	**ननूं**	,,	**नूनं**
p 169	L 28 ,,	धार्तराष्ट्रपसद	,,	धार्तराष्ट्रापसद
p 188	L 12 ,,	माथेन प्रति	,,	**ना**थेन प्रति
p 199	L 24 ,,	तातस्तस्या	,,	तात**स्या**
p 203	Verse 34 L 4 ,,	दीघप्रवास	,,	दी**र्घ**प्रवास
p 206	L 12 ,,	मूधजाः	,,	मू**र्ध**जाः
	L 12 ,,	समीप	,,	समीपं
p 208	L 11 ,,	कृतोऽद्यापि	,,	**कुतो**ऽद्यापि